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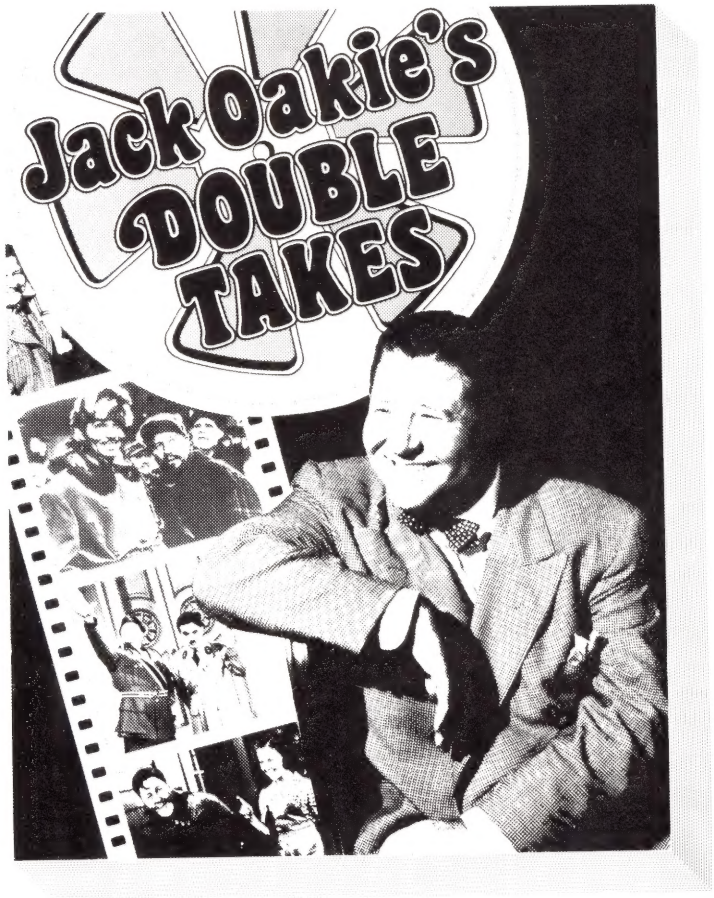

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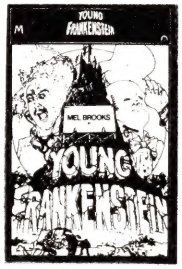

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Page 11

Page 16

Page 29

Page 36

On the cover:
Sophia Loren, Italian superstar. Her best selling autobiography, "Sophia: Living and Loving," will be an NBC special with the star playing her own mother.

CONTENTS

THAT FABULOUS FACE 7
Luscious Sophia

SOPHIA—AN AMERICAN INSTITUTION 8
La Bella Sophia comments on her Co-Stars
George Haddad-Garcia

FAMOUS PIN-UPS 11
From Grable to Fonda . . . *Kirk Crivello*

DAVID NIVEN—THE CONTINENTAL STAR 16

COLLECTING FOR PROFIT 20
The value of movie memorabilia . . . *Robert Kendall*

GWTW OR "SCARLETT FEVER" 21
Jim Ridenour Collector/Club President

CLARK WILKINSON—HIS LOVE "MOVIES" 22
Now has Movie Museum and collections

HOLLYWOOD'S FORGOTTEN DAUGHTERS 29
Ellen Drew, Joanne Dru, Coleen Gray, Debra Paget
Anthony Cassa

FILMS OF JUNE HAVER 36
Career photos

FILM FAN QUIZ & ANSWERS 41
A new Quiz feature by Stephen W. Anderson

PASSING PARADE/DARLA HOOD . . . GALE ROBBINS 50
Kirk Crivello

PLUS . . . Moviereel clips . . . Write In's and Comments from our readers . . . Lee Graham's Inside Hollywood . . . Dining Adventures, HSM's Classified Marketplace . . . It's lively . . . read it for fun and buying.

Preserving the heritage of the Motion Pictures

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MOVIEREEL

10TH ANNIVERSARY MARKS FILMEX'S RETURN TO HOLLYWOOD

Filmex, Los Angeles International Film Festival is moving to Hollywood. Corporate offices are now located in the Aquarius Theatre on Sunset Blvd. near Vine formerly The Earl Carroll Theatre and a building with a unique and historical past. All activities will originate from here, says Filmex director, Gary Essert. The next Festival is slated for April 1 to 18th, 1981 and will in addition to this central location utilize several other Hollywood Theatres at that time.

Another step in Filmex's long range goals is the establishment of the L.A. Film Center. Four distinguished American architects have been invited to submit concepts for the multimillion dollar project which will be located in Hollywood where the search for a site has now been narrowed to three locations. The Center will include a year around cinematheque, restaurant, bookshop, offices and additional facilities for the study and enjoyment of motion pictures.

In returning to Hollywood. Essert said, "Filmex Expo where it originated in 1971, will be more convenient for the majority of our audiences, better public transportation and is less costly to produce in Hollywood than Century City also there is the historical consideration — Hollywood is where Filmex started and 'The Hollywood Dream' has always been a large part of the moving spirit of Filmex."

BRANDO TOURS TURTLE FARM

It was a seaside vacation, so Marlon Brando mingled with some sea creatures. He took a tour of the Caribbean turtle farm where about 40,000 green sea turtles, an endangered species, are bred in captivity. British-born Dr. William Johnson, director of Cayman Turtle Farm, Ltd., gave Brando a guided tour. He said the actor "asked a lot of question," bought one or two items made from legal turtle leather and announced that he was going to eat a turtle steak.

SCENE OF NOSTALGIA — Plans are afoot to save the six and one-half decade old Hollywood Studio Club, home for more than 50 years to countless young women seeking a "Hollywood career." The Hollywood El Centro-Lexington Preservation Association is working to include the club in the National Register of Historic Places.

THEATRICAL LANDMARK CLOSES

The Rehearsal Club, for 66 years a residence for young women aspiring to careers on Broadway and the setting for George Kaufman and Edna Ferber's 1937 hit *Stage Door,* has closed. The New York City Tax Commission's 1978 ruling stripping the Rehearsal Club and other private clubs of property tax exemption sealed its doom. The club was judged to be neither charitable nor educational and thus, had no grounds for tax exemption status. Notable residents of the Rehearsal Club included Margaret Sullavan, Carol Burnett, Sandy Duncan, Shirley Booth, Jo Van Fleet, Ruth Hussey, and Jayne and Audrey Meadows.

FILM CLIPS

Burt Reynolds and **Angie Dickinson** have been selected stars of the year by the National Association of Theatre Owners.

Along with producer of the year Howard W. Koch, director of the year Irvin Kershner, and international showman of the year Raymond Chow, they will be honored at the NATO Awards banquet climaxing the exhibitor organization's annual four-day convention in New Orleans Oct. 22 . . . **Jeff Bridges** and **Mia Farrow** will each sing a song in Marble Arch Prods.' animated pic, "The Last Unicorn," both songs written by Jimmy Webb, who also scores . . . Tributes to Elvis continue . . . Lee Frost and Sonny West have teamed to script **"Elvis The Movie"** . . . Another Elvis epic is being produced by Warner Bros. **"The Is Elvis"** Cast includes Ann Margret, Burt Young and Lee Strasberg . . . NBC's tribute to **Fred Astaire** highlights his long career with his sister Adele. The production may coincide with the renaming of the **46th St. Theatre** in New York honoring the Astaire's . . .

Continued next page Column 1

STAGE SHOWS TO BE ON VIDEO CASSETTES

The American Broadcasting Companies, the Shubert Organization and Robert Altman's Lion's Gate Films announced the formation of a partnership to make film and video cassettes of theatrical productions.

The first of these, which has not yet been chosen, is scheduled to go before the cameras next summer, according to Herbert A. Granath, the head of ABC Video Enterprises, which was established in July. Three or four productions, chosen from Broadway, Off Broadway and regional theater groups, would be made annually.

Gerald Schoenfeld, chairman of the Shubert Organization, the nation's largest owner of legitimate theaters and a frequent backer of shows, said that it would select the productions, which would be filmed under the supervision of Mr. Altman at his West Hollywood production center. Mr. Altman is now in Malta, directing the film version of "Popeye."

Under the terms of the agreement, Mr. Schoenfeld said, the productions would also be available for pay-cable television.

MEL FERRER BUYS 'PAN' TV & FILM RIGHTS

Actor Mel Ferrer has purchased the film and TV rights to James Barrie's *Peter Pan* for the second time. Ferrer previously held the rights but sold them to Universal in 1968 for an aborted plan to star Mia Farrow in the venerable children's story. (Farrow later essayed the role under different circumstances.) Ferrer has written a screenplay for the play and hopes to produce it in England on a $10-12 million budget.

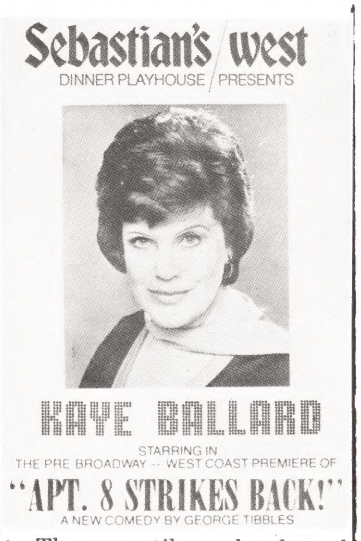
NBC's fall schedule includes "Living and Loving" starring **Sophia Loren** as herself and her mother also **"Flamingo Road"** based on the old **Joan Crawford film** . . . ABC TV has plans for fall specials for **"East of Eden"** featuring Timothy Bottoms.

Bob Hope will be honored at the first annual Sherrill c. Corwin Human Relations Award, October 5 at the Beverly Wilshire Hotel in Beverly Hills . . .

Plans have already been made for **Hollywood's 49th Annual Christmas Parade,** (now designated an official event by the City of Los Angeles.) to be held Sunday, November 30 from 6 to 8 p.m. when over one million spectators will gather to see the parade. It will also be televised over ABC . . . Hollywood's famous **Walk of Fame** has recently installed four more luminaries in the entertainment field, KLAC's **Dick Haynes, Barry Manilow** (Recording) **The Jacksons** (Recording) and **Cloris Leachman** (Television) . . . For visitors as well as local residents — the **Variety Arts Center Library,** 940 So. Figueroa St. in downtown L.A. is open to the public. There is a $3 entrance fee to non-members which includes a guided tour of the landmark building's theatrical museum at 2 p.m., Mondays thru Saturday . . . **Peter Falk** will star in the film version of Neil Simon's "I Ought To Be In Pictures," to be directed by Herb Ross for writer-producer Simon at 20th next year . . . **Donald O'Connor** will play a singing vaudevillian and dance instructor in "Ragtime," his first film appearance since "That's Entertainment, Part 2" in 1976 . . . Producer-director Greydon Clark has signed **Cybill Shepherd** to costar with Jan-Michael Vincent in "Earthright" . . . **Burt Reynolds,** joining the rush into the autobiography business, is already promoting his book, to be published by Arbor House and Avon Books next summer. "I've started on the first chapter and I find it hysterically funny, sexy and provocative — and that chapter only covers my first year in grammar school. I can't wait to read the rest . . ."

STAGE news & reviews

—Kirk Crivello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KAYE BALLARD
STARRING IN
THE PRE BROADWAY -- WEST COAST PREMIERE OF
"APT. 8 STRIKES BACK!"
A NEW COMEDY BY GEORGE TIBBLES

The versatile and talented **Kaye Ballard** stars in the West Coast premiere of **"Apt. 8 Strikes Back!"** The comedy by George Tibbles, concerns two Italian sisters living together, who use their own methods of dealing with two juvenile delinquents, who attempt to burglarize their apartment. Kaye, who's all energy, has conviction and a confident stage presence with a superb sense of timing. Director Dan Verre has mounted a handsome production, skillfully abetted by set designer Bill Woodburn. Kaye told us later, "I'm playing my Grandmother, whom I loved very much and the whole experience has been a joy!" The audience at Sebastian's/West Dinner Playhouse (San Clemente) were highly appreciative to the pre-Broadway try-out.

Alexis Smith plays the proprietor of **"The Best Little Whorehouse in Texas,"** now touring around the country. It's about the rise and fall of Texas's most famous bordello set to a fun-filled musical.

Are you ready for **Elizabeth Taylor** making her stage debut with **Burt Reynolds** in **"Who's Afraid of Virginia Woolf?"** at Reynolds Florida dinner theatre — that's the rumor!

Barbara Perry's **"Passionate Ladies"** show is a theatrical collector's item, a one-of-a-kind phenomenon. My favorite character was drama coach, Josephine Dillon instructing a class of 1930s contract players. The vastly entertaining show was produced by the Aghape Players in Burbank.

The legendary Zizi Jeanmarie and husband Roland Petit's **Ballet National de Marseille** appeared in their first U.S. engagement at the Pantages Theatre before moving on to New York's Uris.

Sally Rand's fans are currently featured in New York's American Museum of Natural History's "Feather Arts" exhibition.

SHOW BIZ LEGEND

The James Adams Floating Palace Theatre, for 25 years the most successful theatrical touring boat in the U.S. and the model for Edna Ferber's immortal *Show Boat,* will be recreated by the Carolina Regional Theatre. Built in 1914, the James Adams plied the sounds and rivers from the Chesapeake Bay to Savannah. According to Phillip Graham's *Show Boat,* it never played a losing season. Edna Ferber's visit to the James Adams in 1925 resulted in her bestselling novel and the subsequent musical versions. Junked at the beginning of World War II, the James Adams sank into shallow waters near Washington. Using a $3,000 grant from the North Carolina Department of Commerce, the CRT first will conduct a feasibility study on recreating the James Adams. The estimated cost of building the ship is nearly 1,000 times the original's $8,941.92 cost. The **new James Adams** will feature a **museum** exhibit depicting the history of its namesake and of the Southeastern coastal plains. Its theatrical offerings will be similar to the original's vaudeville and melodrama as well as major productions such as *Show Boat.* Says John Blizzard, CRT's general manager, "The Southeast provided an important element of our cultural heritage which is relatively unknown. We want to bring back this kind of exciting family entertainment; but, we also want to reflect the history of the coastal plains and the role the waterways played in writing the historic drama of American life in the first part of this century."

THEATRE NOTES

The Fifth Avenue Theatre was opened in Seattle, Washington, September 24, 1926 as a movie palace at a cost of two and one-half million dollars.

To accommodate the fast growing legitimate theatre audiences in that area, another two and one-half million has been spent to make it the best theatre in the Pacific Northwest. The theatre seats 2,141.

Voters in Tacoma, Washington have approved a $28 million **Mini-Dome** to seat a minimum of 15,000. The new stadium, patterned after one in Flagstaff will rise on a 65-acre tract along Interstate 5 adjacent to downtown Tacoma.

The legitimate theatre both in the major production centers and "the road" has continued the expansion witnessed over the last several seasons.

While the number of new productions with "staying power" has shown a decline in the past two seasons, the hold over shows have continued to pile up strong receipts.

Among the hit shows now playing in a number of cities are "Annie," "Ain't Misbehavin'," and "Best Little Whorehouse in Texas" while "A Chorus Line" also continues to build heavy grosses.

One of the major factors in the sales of tickets for New York attractions has been the Times Square Center Sales which has opened a second outlet in the Wall Street area where tickets are sold only for the day of performance and at half-price. The receipts from these outlets represent between nine and ten percent of the total Broadway boxoffice receipts.

RECORDING FILMS FROM TV, RULED OK

In a court decision that is bound to spawn a chain of repercussions within the motion picture film industry, a U.S. District Court judge (Los Angeles) has ruled that home recording of television programs, including feature films, is not a per se violation of federal copyright laws.

Continued next page

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MOVIEREEL Continued

The opinion, issued on October 2 by Judge Warren J. Ferguson, culminated more than three years of litigation and five weeks of trial proceedings. The decision represented a victory for the Sony Corp., the principal defendant in the action, over Universal Studios and Walt Disney Productions.

The Basis of the complaint filed by the studios involved the use of videotape machines by private individuals, charging that the growing use of such video recording devices to record commercially sponsored television programs poses an immediate and very serious competitive threat to both the commercial television market and the market for new productions and old feature films.

Stephen Kroft, an attorney representing Universal and Disney, said that the plaintiffs did not agree with the decision in the case and that an appeal would be made.

FILM FESTIVALS

The **National Association of Theatre owners** convention is scheduled for October in New Orleans, Louisianna.

New York City is the location for the **Society of Motion Picture** and **Television engineers** November convention.

Gone With The Wind National Club based in Sykesville, Maryland held their annual convention in August in Memphis, Tenn. Over 10,000 GWTW collectibles were in abundant display at the stately Orpheum Theatre (courtesy of Herb Bridges, author of Scarlett Fever".

CHICAGO INTERNATIONAL FILM FESTIVAL opening Nov. 7 honoring Ingar Berggen will be dedicated by a number of his Nordic stars including Liv Ullman. One night will be a tribute to Neil Simon.

1980-1981 U.S. FILM FESTIVAL on Jan 13-18 at Park City, Utah, five days of winter events will be planned to complement the various film showings, seminars and workshops. Among the hopes: "To establish an ambience like that which is associated with the major European film festivals," says the organization's Susan Barrell . . .

"Jolsiana" display area of **Al Jolson Society** convention at Southern Hotel, Columbus, Ohio.

JOLSON FESTIVAL

Highlight of the very first International Al Jolson Society meeting held in June at the Southern Hotel in Columbus, Ohio was the large display of Jolson memorabilia, a digest print of "The Jolson Story" as well as Al's screen test to play himself in "Jolson Sings Again." Many other Jolson films, newsclips showing Jolson entertaining American troops in WWII and the Korean war were shown.

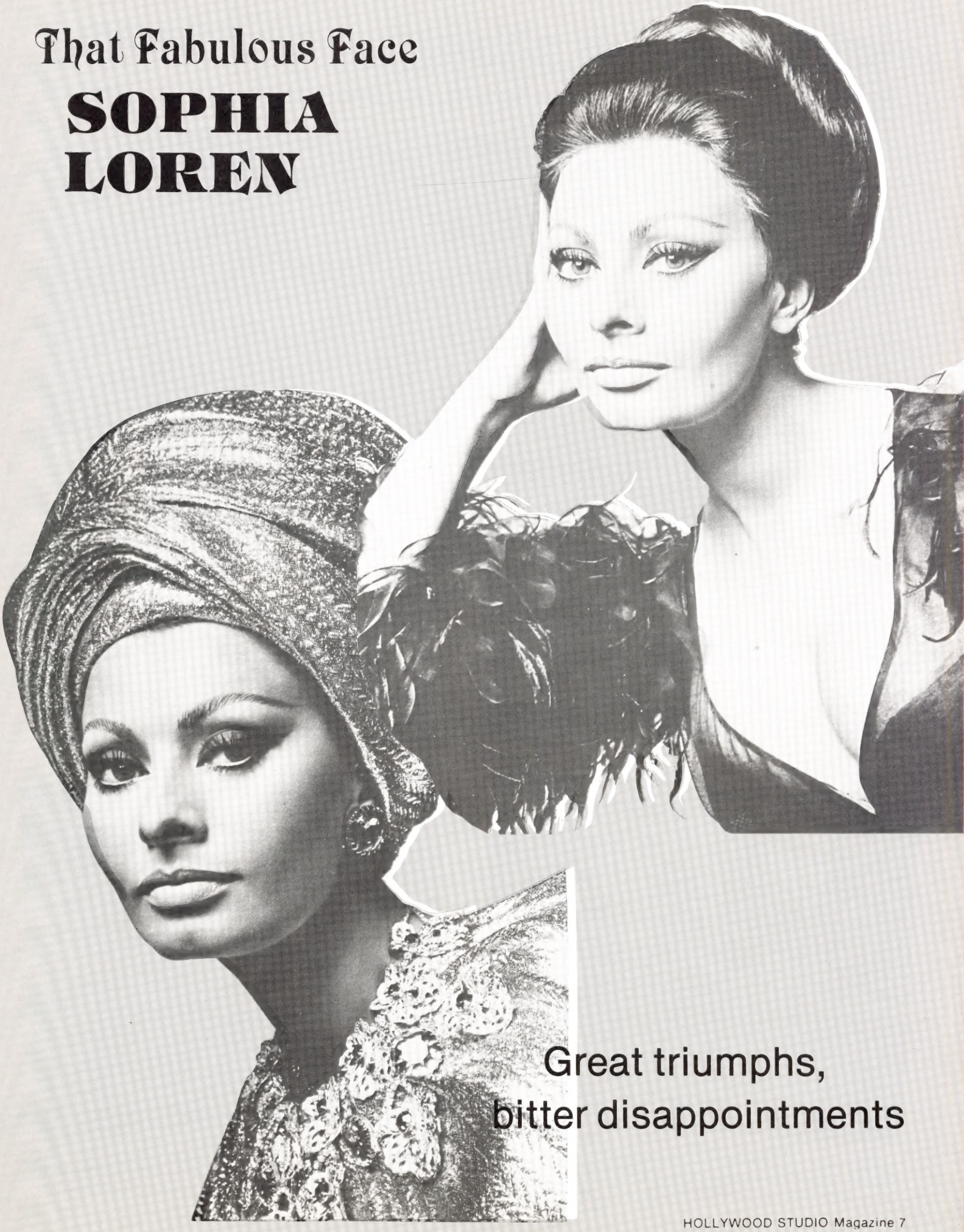
Otis R. Lowe, the convention director presented Jolson's niece, Mrs. Teresa Kaplan who answered many personal questions on Jolson's career and David Rubinoff famed violinist now in his eighties. Following the banquet, guests toured the Southern Opera House, site of Jolson's performances in the past. Anyone interested in becoming a member may contact Otis R. Lowe, 2981 Westmoor Dr., Columbia, Ohio 43204. — Charles A. Fair

March 24-28, 1981— Birmingham International Educational Film Festival. Box 78-SDB, University Station, Birmingham, Ala. 35294. Videotape productions will be accepted into competition on equal footing with 16 mm film. Cash awards totalling $5,000 for the producers of the winning films will be continued.

Continued on Page 19

That Fabulous Face

SOPHIA LOREN



Great triumphs, bitter disappointments

Sophia Loren

NBC-TV is filming **"Sophia,"** a three-hour biopic of Ms. Loren to air this fall. In this production, Sophia stars as herself after age 25, and also plays her mother. The TV special is based on the star's biography by A.E. Hochner.

As her mother in wartime Italy, she entertains the servicemen. **Sophia** recalls, "My father gave two daughters to my mother and his vows of marriage to somebody else."

As her mother in the **TV special, "Sophia,"** on NBC October 26. She also plays herself in later life.

SOPHIA: An American Institution

La bella Sophia comments on her co-stars

By George Haddad-Garcia

Not too long ago, Sophia Loren was in California to promote her best-selling autobiography—actually written by A.E. Hotchner, who also co-wrote *Doris Day*. Additionally, Sophia was making a personal appearance on behalf of UNICEF, perhaps her favorite charity. "As a girl who grew up in unfavorable conditions, with not enough food, money, clothes—not enough of anything," she says a bit remotely, "I know how much even the smallest gestures, the tiniest aid is appreciated. UNICEF does more to help little children all over the world than any other group I know about."

Although she has long since become an international superstar, Sophia is very close to her roots. Mentally, she has admitted, she is very close to the shy, introverted female who is uncomfortable in crowds, at parties or far from home. "I am Sofia with an *f*," she reminds one. "I have been called an American institution, but Sophia Loren is an invention. Loren is a Scandinavian name."

Rarely does the actress work in America, and though she has warm memories of various American friends and associates (most noticeably, Cary Grant), she fiercely resisted becoming Americanized, back in the '50s, fleeing to Italy after her Hollywood pictures proved popular but artistically disastrous. "I still miss Naples, even when I am in Rome," she has said. After returning to work with *paisan* directors like the late de Sica, her career soared as she won an Oscar and began making highly acclaimed films that count with Italy's finest.

Today Sophia's husband, Carlo Ponti, is not welcome in his own country, due to having been tried in absentia and found guilty of smuggling funds and art out of the country—even though they were his possessions. Should the producer ever go back, the fine and a lengthy jail term await him. But his wife was in Italy some months back, filming scenes for her latest project, co-starring Marcello Mastroianni (their 13th collaboration) and directed by Lina Wertmuller.

"I do not have hate or bad feelings for anyone or anything," she declares when asked about her feelings toward the Italian government. But one can sense turbulent inner feelings, and few stars of any magnitude have had a more turbulent background than this ever-elegant 44-year-old. "When I look back, it is to my earlier days with Carlo, who is the perfect man, I think. Or, I think of my earlier movies and the people I worked with."

Though she is loathe to be negative and isn't the most candid woman in the world, here are some of *la bella* Sophia's comments on former co-stars.

Alan Ladd. "He was so sensitive about his height, and I had to either stand on a box or walk in a trench. I thought that was silly, but I did what they said to do."

John Wayne. "He worked hard, but he was very distant. . . . I don't think he liked talking with women."

Clark Gable. "I used to want him for a father, and when I worked with him in *It Started in Naples,* I was always forgetting lines, because I kept staring at him. No, not really. But I couldn't call him Clark."

Richard Harris. "He is a very *wild* man."

Richard Burton. "I knew him for a long time, but it took awhile to discover he is very romantic and sentimental. He was very in love with his wife [Liz], and when they did not get along, I think it hurt him very

much."

O.J. Simpson. "Have you seen him? If you have, tell him to call me. He still owes me 50 cents I won from him playing cards, and I don't think he'll ever pay." Laughs.

Peter O'Toole. "He hates to lose at cards, especially to a woman. But I beat him, and it was very fun working with him in Spain. He was usually made up to look like Don Quixote, and when he lost and fumed and cursed, he was . . . hilarious."

Omar Sharif. "His attitude about women is very Italian. He sees women as not worthy card players, not worthy as anything except to kiss. But I do not dislike him. He is an interesting man, except that he is more crazy—much more—than even I, about cards."

Gregory Peck. "He is a gentleman. I like gentlemen the best, and Carlo is the perfect gentleman."

Charlie Chaplin. "He was my director on *A Countess from Hong Kong,* and although the movie did not please many people, I would have made another 10 of the same, just to work with him. He was one of the dearest men I ever met."

Marlon Brando. "No comment."

Marcello Mastroianni. "Marcello, he is like my brother—I don't think of him as another actor, but he is a wonderful actor, no?"

Peter Finch. "He was a very intelligent man. Not all actors are intellectuals; many are not even intelligent."

Alec Guiness. "I admire so much how he can completely change himself—in every way, inside and outside—from one role to another."

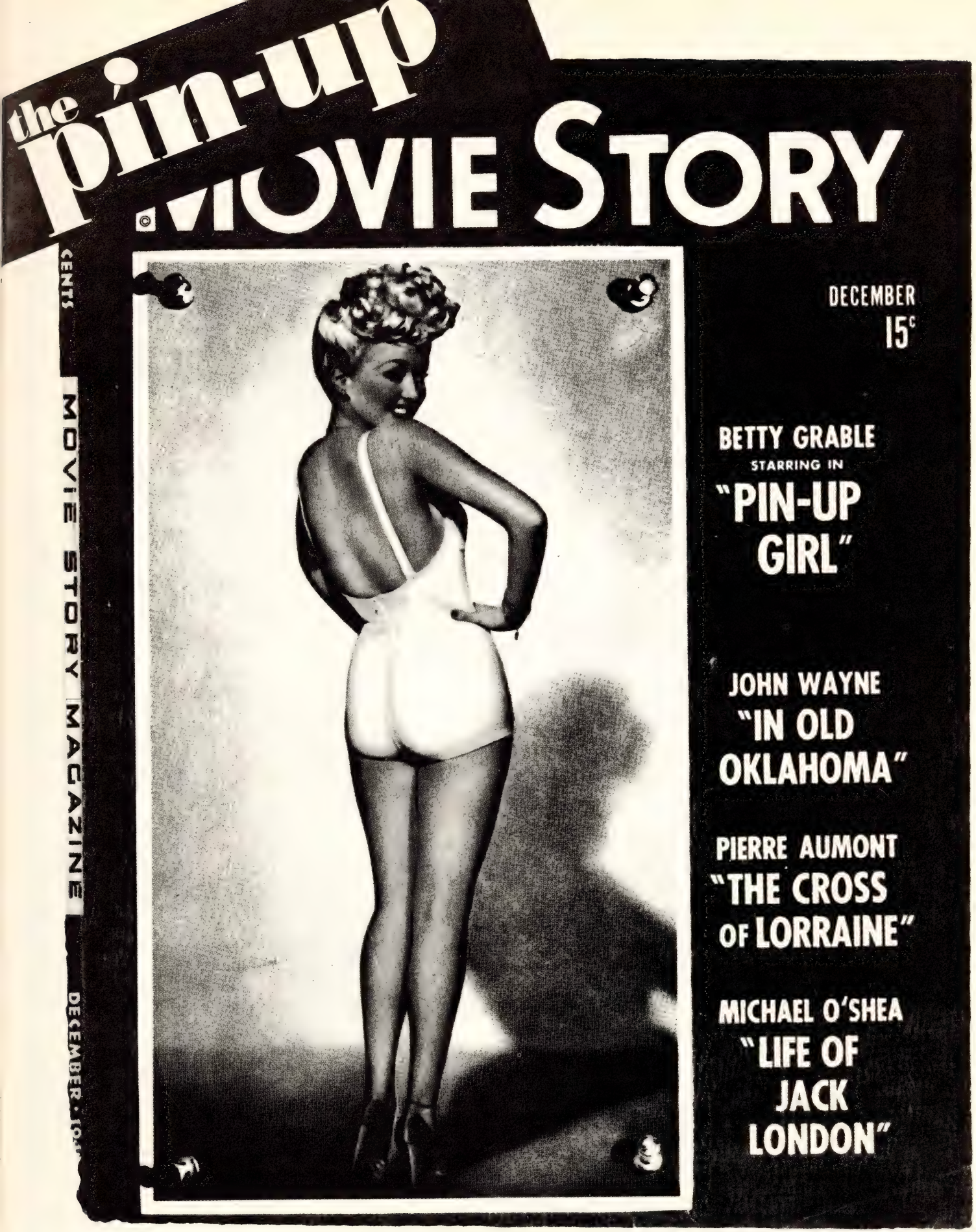
Charlton Heston. "He likes to be a star."

Paul Newman. "*He* does *not* like being a big star. Like me, he would rather stay at home." ☆

Sophia is better known for her astonishing natural beauty and her breezy manner in such films as **"Breath of Scandal"** than for her few dramatic roles.

With her earthy tormented mother trying to protect her daughter against the horrors of war, in "Two Women" **Loren** became the first actress to win an Oscar for a foreign language film.

"A Special Day" with **Marcello Mastroianni** was **Loren's** most successful film in recent years.



Color Plate 3. Betty Grable. This movie-studio publicity photo, which became one of the most famous pin-ups of all time, inaugurated the era when the term "pin-up" entered the world's vocabulary. The photograph was probably hand-colored for reproduction on this magazine cover. Note the pins, still a novelty in 1942, and the announcement of Grable's latest film, *Pin-up Girl*—a testament to her unquestioned reign as "Queen of the Pin-ups."

Raquel Welch models the latest in sex-symbol lingerie.

Sophia Loren strikes a classic siren's pose.

Elke Sommer relaxes beside her pool.

Jane Fonda as girl-of-the-future in "Barbarella".

Lana Turner as a very "Merry Widow".

Dorothy Lamour tries on a few fronds of fern for size.

No one could wear a chemise quite like Joan Blondell.

Carole Lombard getting dolled up for a garden party.

Sugar Babies in Hollywood

By Kirk Crivello

Gypsy Rose Lee

They were the Glamour Girls of Burlesque who scandalized and amused millions and then passed out of notoriety into the movies in those crazy censor-ridden days of long ago.

Stripteasing, it was called, for the tease was the major element. It gave burlesque new impetus for decades before the fall of the great burlesque theatres. They were luscious centerfolds come to life and when they swung into their acts, the spotlight had trouble clinging to their beautiful bodies. Hollywood producers, out for the big bucks, offered lucrative contracts, often lasting for only a few films, until the novelty wore off. Eventually they all returned to the exotic dance, where their talents were more appreciated. And now with the renaissance of burlesque, through the hit Broadway musical *Sugar Babies*—we remember when Hollywood attempted to capitalize on the runway stars.

•

Gypsy Rose Lee wasn't in burlesque too long, although she was forever identified with it. The curvaceous beauty quickly became the favorite of the avant-garde and the cafe-society crowd. She had a great sense for publicity opportunities and understood the full value of her assets. When Darryl F. Zanuck signaled, she reverted to her own original name, Louise Hovick, in *You Can't Have Everything, Sally, Irene and Mary, Ali Baba Goes to Town, Battle of Broadway* and *My Lucky Star* (1937-38). Gypsy and her risque humor went on to Ziegfeld shows, Mike Todd's *Star and Garter* and back to Hollywood as GRL in *Belle of the Yukon* (1944), *The Trouble with Angels* (as a nun), etc. Some of her literature that became films were *The G-String Murders* and the autobiographical *Gypsy*. Gypsy was hosting a San Francisco talk show when she died at 56, on April 26, 1970.

"Sugar Babies" is a special tribute to **Sally Rand** and her ostrich plumes.

Sally Rand was in show business since 1921, performing as an acrobatic dancer with the Ringling Brothers Circus. She moved on to Hollywood in 1925, under contract to Cecil B. DeMille and named a Wampas Baby Star. Sally made a number of silent movies, including *The King of Kings, Getting Gertie's Garter,* and *A Girl in Every Port.* Her big leap from obscurity to fame came at the 1933 Chicago World's Fair. As the main attraction at the "Streets of Paris" concession area of the Century of Progress, her fan dance was the exposition's sensation. After this, Hollywood beckoned again. She did a covered-up version of her dance with George Raft in Paramount's *Bolero* (1934). But it was clear her future was on the stage. She continued trouping the country with basically the same act—until a few months before her death, at 75, on September 4, 1979. The Feathered Fantasy number in *Sugar Babies,* is a special tribute to Sally Rand and her famed ostrich plumes.

Edward Norris and **Ann Corio** in "The Sultan's Daughter." (Monogram 1943)

Ann Corio left a Shubert chorus line to become the new razzle-dazzle ecdysiast darling. Ann, who had made a statuesque Tondelayo in the touring *White Cargo*, displayed her thespic talents in PRC's *Swamp Woman* (1941). She next moved to Monogram, where her efforts were greeted with somewhat more justifiable elation in *Sarong Girl, The Sultan's Daughter* and *Call of the Jungle* (1944). Her show, *This Was Burlesque* (also a book), was a success on Broadway and around the country in the 1970s. She's still lovely and shapely.

Lili St. Cyr, here decked out provocatively in lock and chain, was to be Howard Hughes' next big star *(Son of Sinbad),* until his studio, RKO, went under. Emerging from the Florentine Gardens chorus line, her act featured fleeting flashes of flesh while taking a bubble bath on stage. Lili's brassy bid for stardom came opposite Cliff Robertson in *The Naked and the Dead* (1958). She now operates a lingerie shop in West Hollywood.

•

Burlesque is back on **Broadway.** Its merits have been proved once again by the smash *Sugar Babies* revival that seldom fails to charm its audiences. ☆

Margie Hart was billed as "The Poor Man's Garbo" and was considered the most daring stripper of them all. Margie tried acting only once, in Monogram's *Lure of the Islands* (1942) as a native girl on a tropic isle. She's much happier today, living a Bel Air lifestyle, married to a millionaire.

Shirley Jean Rickert with her cute little spit curls, broke into *Our Gang* comedies when only two years old. Today, she's on the staff of an eastern theatre office. Between then and now, she joined in the bump and grind circuit as Gilda. She used her long blonde hair to swing around and tantalize audiences billed as "Crowning Glory."

David Niven—Gentleman

by George Haddad-Garcia

When I was young—and that was so long ago—the studios in Hollywood didn't know what to do with me. They didn't have too many Englishmen and they thought I was so genteel and aristocratic. One executive who shall remain nameless thought I couldn't be a good actor because I drank tea three times a day. He thought of me as a male debutante!"

That's David Niven talking, he of the perfect British manners. Niven, of course, has starred in dozens of films since the '30s, often playing a playboy, a suave jewel thief, a millionaire or . . . a male debutante. Today he is one of the most in-demand, prestigious actors, having long ago won his Oscar for *Separate Tables.* His last film was *Rough Cut,* with Burt Reynolds and England's Lesley-Anne Down.

"I go from one picture to another to another," he notes cheerfully. "I always heard that when an actor passed 60, he had to expect to work less and less, but that is simply not the case with me. And another advantage is that now that I don't do one of the two main roles, I spend less time on any one project, and so I don't stick around long enough to get bored. It's more like an adventure than a daily grind."

During the few weeks a year that Niven is not working on recent films like *Escape to Athena, Death on the Nile, A Nightingale Sang in Berkeley Square,* etc., he spends his time writing. "The truth is, I did a novel a long, long time ago, and it sold like lead pancakes." More recently, he wrote two autobiographical memoirs, *The Moon's a Balloon* and *Bring on the Empty Horses.* In a few months or so, he will publish a novel that is thinly disguised non-fiction.

The actor-author won't describe the plot, but it apparently has something to do with those gilded characters of Hollywood's golden heyday. He will, however, say this, "This new book by that what's-his-name author, the one about Errol Flynn allegedly having served as a Nazi spy, is nothing but sheer hogwash—to put it politely. Errol was one of the closest and best friends. He could never, ever have been a Nazi spy—or any other kind of spy."

Niven is not one to dwell on the past, and admits that his current life is busier, what with more films, books, his family and homes in different countries, including southern France. "They wanted me to do lectures for the colleges," he says, "but I told them I couldn't possibly squeeze that in; they thought I was being pompous, but it's true. One reason I write is to exorcize the stories that I've told in the more leisurely past, but don't have time to tell now."

The light and airy Continental star divides his time between a summer villa overlooking the Mediterrean and a Swiss ski chalet.

Nonetheless, when Niven gives an interview—which he only does on movie sets, during breaks—he gives total attention and is the essence of mannerliness. He seems so prim and proper that one asks, does he have a scandalous past himself?

He grins hugely. "I wish I did. Mae West had a motto: Keep a diary, and someday it'll keep you. If I'd kept a diary, it would have grown yellow, not of age, but of boredom. I'm quite ordinary, actually—for an actor. I'm afraid if a psychiatrist ever got inside my head—which I would be loathe to let him do—he would find I am the most boringly down-to-earth person who's ever worked in motion pictures. People think I'm amusing because I tell good stories; but those stories aren't about myself, you know."

Today, he is an older but distinguished-looking man. In his youth, he was attractive, but never handsome enough to be considered a heartthrob. He recalls, "When I look back on those older things I did . . . well, I had never thought of myself as a classical beauty, but I wasn't bad-looking, actually. The other night I caught a rerun of *Stairway to Heaven* (he was a dashing young pilot in the English film), and I was taken aback. I really *was* handsome." He smiles, contentedly.

He adds, "I normally think it's bad for to watch one's own movies in the wee hours of the night. You should never do that, if you can help it—it seems rather pathetic, really. But I was, I admit it, very charmed by my looks, and surprised. We don't seem to appreciate what we have until we don't have it any longer. . . . No, that young chap wasn't bad-looking at all."

Niven admits that he no longer has to work, that he does it for a variety of reasons—and frankly, one of them is money. "Dorothy Parker said you can never be too rich or too thin. I'm not sure about thin, but the money is always nice. Movie stars have a habit of throwing money away—when one has so much, what else can be done with it, unless you happen to be a bloody industrialist?

"I also like the art of conversation. It's not so much what you say for the camera, because that can be a crushing bore—but one does get to meet some fascinating people who've experienced all manner of things, good and bad. And then, 40 years later, the most trivial conversations and roles and the people you couldn't stand are all part of cinema history, which everyone seems to adore, and you're still alive and kicking, so they come to you as a student would go to a great chronicler, and almost anything you say is very worthwhile to them.

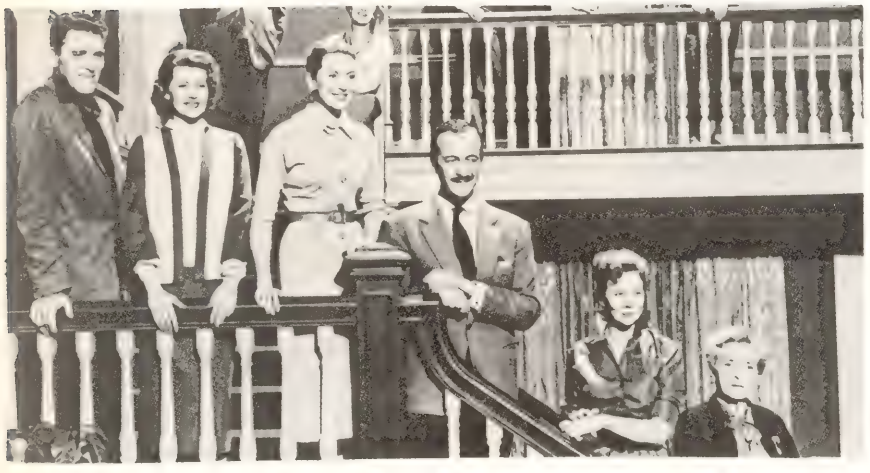
"I'd say I have it made, my dear young man!" He puts a finger to one end of his trademark mustache.

He concludes, "For me, the memories of any given movie are bound up with the people I've worked with. It's not the mechanics of making a movie—that's dull. Maybe I'm lazy, but I never had any desire to write a movie or to direct or produce. Not when I'm having fun with people like Errol and Ronald and Clark and Carol and Bette. Of course, those are the things I save for my books, so you can read about them in there.

"Stars do come and go, but being a gentleman is a dying art, it's part of my calling. If I hadn't become a professional gentleman, I don't think I could have graduated to being David Niven, do you?" Not on your life. ☆

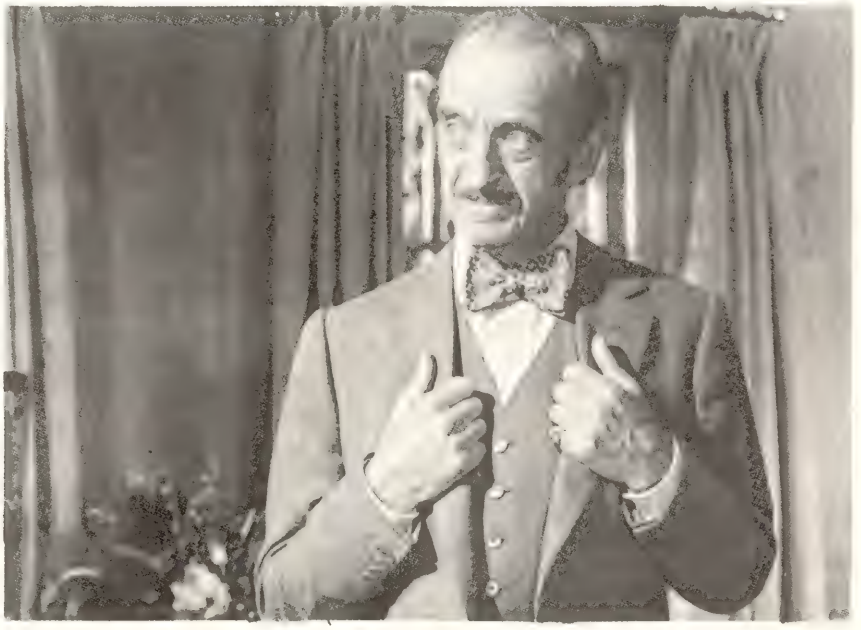
His long career was just getting started when he made "Wuthering Heights" with Merle Oberon.

In "Bachelor Mother," the British actor revealed a fine flair for comedy.



He won the Oscar for "Separate Tables" which co-starred Burt Lancaster, Rita Hayworth, Deborah Kerr, Wendy Hiller and Gladys Cooper.

"Raffles," with Olivia deHavilland, started the Forties off. He was off the screen for several years after when, as war broke out, "In a moment of drunken zeal, I joined the commandos."



Niven has filed suit against Paramount and producer David Merrick charging that in his latest picture, "Rough Cut," he has been denied equal exposure in publicity and billing alleging his reputation is damaged by making it appear his part in the movie is less important than previous roles. He adds, "In 46 years as an actor in over 80 films this is the first time I've been involved in a lawsuit."

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Continued

NEW AFI HEADQTRS. IN HOLLYWOOD

The $4.9 million sale of the 8.65-acre Immaculate Heart College campus to the American Film Institute was announced by AFI board chairman Charlton Heston and Dr. Mary Jean Pew, acting president of the 64-year-old Catholic institution.

Heston told reporters at a campus news conference the AFI will move to the campus, beginning in the fall of 1981, its Center for Advanced Film Studies, the directing workshop for women and "our programs with the Screen Actors Guild."

AFI director Jean Firstenberg told reporters the institute plans to leave the exterior of the campus buildings, at the top of Western Avenue north of Hollywood Boulevard, relatively unchanged, but a capital program would be initiated to accommodate the interiors to AFI use.

ACADEMY LECTURES SERIES IN MEMORY OF GEORGE PAL

The George Pal Lecture on Fantasy in Film has been established in memory of the famous science fiction and fantasy director by the Academy Foundation, the educational affiliate of the Academy of Motion Picture Arts and Sciences.

The lectures will be held in the Academy's Samuel Goldwyn Theater and will be open at no charge to Academy members, industry personnel, students and the general public. No date or speaker has been selected for the first lecture, Roberts said, although a late fall 1980 date is being considered. Each lecture will feature a producer, director, writer or other creative person who will discuss the making of science fiction or fantasy films, either in general or with regard to a specific film.

The George Pal Lecture on Fantasy Film is the second memorial lecture to be established by the Academy Foundation. The first, the Marvin Borowsky Memorial Lecture on Writing for the Screen, was endowed by Borowsky's widow, Maxine, in 1972.

Among Pal's films are "Destination Moon," "The War of the Worlds," "tom thumb," "The Time Machine," "7 Faces of Dr. Lao," and "Doc Savage, The Man of Bronze."

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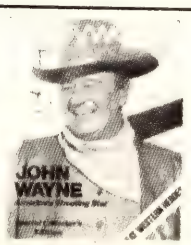

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1967 re-release poster probably the most famous of all the posters.

By Robert Kendall

Issue One, Volume One of **Cinema Magazine** is selling for $100 at a book-shop on Hollywood Boulevard. This illustrates how high first editions and special issues of the old movie magazines are soaring in value. Of course, Volume One, and Number One issues, in mint-condition of **Modern Screen**, **Photoplay**, and the other magazines of Hollywood's Golden Era, are the *most* valuable. And, with some searching through attics, a literal gold mine can be found. The value in collecting **Hollywood Studio Magazines** appeared in a story in our August issue.

Books on **Elvis Presley** have been coming out at such a fast pace, it is almost impossible to keep up with them. And the first editions of the most popular books on show-biz singing idol Elvis are sound investments. Elvis Presley original recordings are going for $25, and up, up *and* away! No expose on Elvis seems to diminish the luster of his image. If anything, it adds another intesting "scrap" of information about the Rock King, and Elvis devotees are waiting, watching for every word. Elvis sent out a great volume of Christmas cards, and they are swiftly becoming valuable collectors' items too, selling for $10 and even more, to collectors seeking to acquire complete sets.

Baseball cards of the super-stars of the sport have huge value. In a Wall Street Journal story in August 1979, Paul Gallagher of Manufacturers-Hanover Trust Co. said that buying baseball cards beats "putting your money in a bank certificate or deposit."

Will Davis, a top dealer in the baseball card collections, says, "In my own personal opinion, baseball cards are a better investment than gold. Within the last year, prices of cards have tripled."

In 1951, they were a penny each. Today, in good condition, Ralph Branca card is worth $4.50, while Bobby Thompson's card goes for $9.

Books, records, photos, baseball cards — the market is *UP*, and collectors are profiting, when they buy and save wisely. wisely. ★

Collector's News Notes

Another subscriber with "Scarlett Fever"

For years I have had **SCARLETT FEVER**. Mother got me one of the first Scarlett O'Hara dolls in 1940 (still have) and I still have a few dresses from the 18 GWTW paper doll set and the books that have been published in the 1970's only. Herb Bridges and I phone back and forth and I have hopes that in the future I can see the GWTW Gallery in Atlanta. I do not even begin to have Herb's Collection of black and white prints and other "GWTW" books and things. But what I do have, few other people in the United States have. I have a 5x7 collection of "Gone With The Wind" cibichrome prints. One cannot go out and just buy a bicachrome print unless one knows an individual who stole the film and I am certain few will admit to that. No, I did not even video tape the movie though I know many who have. I have shot "GWTW" off the TV screen with a 35mm camera and a progression of Kodak film. I began in 1976 when Home Box Office Showed "GWTW" seven times in June. I used ASA 160 film and then it took seven rolls per showing. NBC showed "GWTW" in November of 1976 and out came the camera for the 8th time. Between 1977 and the NBC Feb. showing in 1979; Oscar had its 50th Birthday Party, **Life Went To the Movies** and each showed something of what is now considered by most of us as *The Picture of the Century.*

Sorry I have no slides or 5x7 cibachrome print to show, but you understand that MGM has a very short temper and I just could not afford a lawsuit during these inflationary times. MGM keeps a very tight reign on color "official" release and will admit only to 12 official GWTW prints. Also let it be known that I print only one cibachrome print from my TV shooting so I really have none to spare.

It is not difficult to shoot the TV tube. I suggest that one has a good 35mm camera and read up on Kodak's **Adventures in Existing-Light Photography**. It is best if one does use a tripod, a cable release and for slide film a CC4OR filter. For those old classic films in black and white take off the CC4OR filter and use Tri-X (ASA 400) but if you want good results I suggest develop your own or find yourself a professional developer like I have.

Elizabeth K. Henry
St. Petersburg, Florida 33709

Collectors invited to participate

★ **Hollywood Studio Magazine readers** are invited to participate in this interesting **Collectors'** section. You may send us stories and photos of your collections and how you acquired them, or a question which we'll gladly answer if possible or a short feature similiar to the ones appearing in this issue. Send all communications to P.O. Box 1566, Apple Valley, CA 90237 c/o Collecting editor.

GWTW or "Scarlett Fever"

★

Join the GWTW Collector's Club

By Jim Ridenour

Hi! My name is Jim Ridenour and I, like you, am very enthusiastic about classic films. There is one movie that has always been very fascinating to me. I'm speaking of course of the film that's known to many as the "greatest motion picture of all time" — David O. Selznick's production of Margaret Mitchell's "Gone With The Wind."

I was a little late in getting acquainted with GWTW as I saw it for the first time about six years ago. After viewing this absolutely exquisite motion picture I came down with a dreadful case of "Scarlett Fever." This is the kind of fever that turns an absolutely normal person into a collecting maniac.

And so I began to search for the little momentos that can assist one in remembering his visit to the old South. When the fever hits you, probably the first thing you'll do just as I did is to run out and buy the literary masterpiece that started all this madness. Then for the next few weeks or days depending on how fast you read, your family probably won't be able to find you. You'll have to put up with such comments as "You mean you're going to read all of that?" and "How can he be so interested, there aren't even any pictures?" But settle down and relax because I guarantee you, you will not be able to put the book down once you start.

Now after the book is completed your forehead turns red, you start to sweat a little and the fever goes into its second stage. This stage is known as "I see it, gotta haveit." First thing you probably run across, after writing lots of letters and looking at numerous nostalgia publications is the 1967 re-release poster since MGM has used it so much there are plenty around. And you buy it, hang it on the wall, and that's the end, right? *Wrong.* That's only the beginning, now if you're really going to be a GWTW nut and keep your new found ailment, you must have press books, stills, lobby cards, anniversary editions of the book, dolls, magazine articles and the list goes on and on.

If your fever is really hot you can either drive yourself crazy hunting or join the GWTW Collectors Club. Yes in 1979 I began to have compassion for the poor victims of Scarlett Fever (since I am one) and establish the GWTW Collectors Club for those who just can't get enough of collecting GWTW. "So how does the club work?" you may say. The best thing to do is to learn about the different aspects of collecting GWTW memorabilia as well as to be informed of all the latest GWTW happenings. The club keeps you well up to date with the quarterly newsletter. The members feel that this is very helpful as we not only have a West Coast correspondent, but also one in Georgia. Such outstanding dignitaries who have accepted honorary lifetime membership into the GWTW Collector's Club are: Cammie King (she played Bonnie Blue Butler), Walter Plunkett (costume designer), and Richard Harwell (editor of *Margarget Mitchell's 'Gone With The Wind' Letters and GWTW-The Screenplay).* The club consultant and close associate is Herb Bridges who owns the world's largest private collection of GWTW memorabilia.

So after you've looked at all the wonderful pictures from my excavations, why not join? Warning: the GWTW madness is contagious, but it is great fun! ★

Local TV magazine with picture of Scarlett in color on cover.

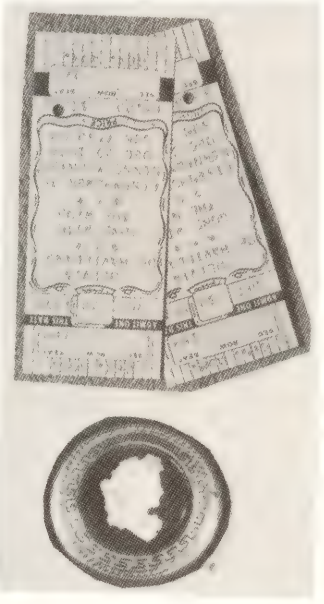

Photo of the two tickets from the 40th anniversary GWTW showing at the Kennedy Center in Washington, D.C. A very rare item as there were only few saved since most were torn in half at the gate.

Scarlett O'Hara cameo broach offered by Lux soap for 15¢ and three wrappers. Now a highly prized collectable.

Radio spot record used by disc jockeys to advertise the showing of GWTW.

Peggy Nesbitt doll made in England; Scarlett in curtain dress.

Clark Wilkinson

He never gave up his first love, "the movies"; now has museum

Walking down the back stairs into the basement of the red brick ranch home on oak-lined Fourth Avenue, a visitor might mistake it for just another attempt to spruce up a den. Portraits of movie stars of various eras line the stairway, as they might in a number of contemporary homes. What separates this effort from others, however, is that rather than functioning as some isolated bit of decoration, here the tributes to yesterday's celebrities begin to grow in number, geometrically, until finally we see them take over the whole basement —walls, ceilings and even the floor.

It's not so surprising, really. This is, after all, the Hollywood Museum of the Movies, located in Baraboo, Wisconsin, the logical culmination of the lifelong cinemaddiction of one man, 73-year-old Clark Wilkinson.

Wilkinson defines a cinemaddict as one who is "nuts about movies." His stationery also bills himself as a cinematist, a fancy word for a collector of movie memorabilia. The terms, one soon finds out, seem to fit.

The one-hour tours that Wilkinson leads—three times a day, through July and August—begin in a gallery, one entire wall of which is covered by framed, autographed portraits of some 130 movie stars, less than half of the total he owns. They were obtained—he hastens to add—in person, not by mail, and nearly all were signed with his own "celebrity" pen.

There's more, of course. Photos of the construction of the immense set of D.W. Griffith's epic *Intolerance* share a table top with a yellowed, 52-year-old copy of the Neenah-Menasha *Daily News Times,* its headline proclaiming, VALENTINO LOSES FIGHT FOR LIFE. Along with these are stacked catalogs from the giant auction held by the financially depressed MGM studios in 1970, the source of some of Wilkinson's goodies.

Early comedian Harold Lloyd's glasses perch on the wall, beneath toys used by the "Our Gang" kids—later known as the "Little Rascals"—to while away the hours

Clark Wilkerson, owner Hollywood Museum of the Movies in Barabou, Wisconsin with a background of large colored star photos on sliding panels where thousands of old motion picture magazines are stored. **2—** Old and priceless **Motion Picture Equipment.**

between takes. Next to them, a group portrait, once the property of Edward Arnold, showing all the stars under contract to MGM in 1948.

In the corner a water jug carried on the head of a maiden in the Biblical film, *The Greatest Story Ever Told*, now sits beneath the chimney broom used by Dick Van Dyke in *Mary Poppins*. A large color still of the Last Supper from *The Greatest Story* features an apostle whose ample facial profile turns out to be that of Jamie Farr, Corporal Klinger of *M*A*S*H*.

hold some 10,000 still photos from films from 1943 to 1962. Thirty thousand photos, dating from 1889, have already been given by Wilkinson to the State Historical Society archives in Madison.

Working past the rubber "stunt" bricks, breakaway bottles that broke away, and a leather and wood Roman costume from *Ben Hur*, one enters another room featuring dresses worn by such actresses as Bette Davis, Marilyn Monroe, Lana Turner and Grace Kelly. One of them is Davis' red velvet gown, which she wore to

3— Clark Wilkerson standing beside a Roman Warriors costume from **"Ben Hur."** Decorating wall, **Tarzan** photos from 1918 to 1963, 1936 **Show Boat** photos plus hundreds of autographed stills. **4— Clark** and **Sam Rubin**, Editor Classic Images at a 1966 convention of the Society for Cinephiles held in Baraboo, Wisconsin.

Twice-life-size cardboard portraits of James Cagney, Katharine Hepburn, Warner Baxter and Myrna Loy, among others, line one wall. For years they appeared over the projection booth of the Portage Theater.

Across the room, behind some sliding partitions, sit 40 years' accumulation of *Photoplay, Motion Picture Herald* and *Box Office* magazines. Adjoining these, gray filing cabinets

play Queen Elizabeth in the 1939 film *The Private Lives of Elizabeth and Essex.*

An adjoining room features a collection of early projection devices (for both moving pictures and slides) and includes a 1913 Edison Kinetescope. A model of a pioneer moving device, an 1872 Zeotrope, is on display, as is a genuine Mutoscope, a coin-operated machine dating from 1875 which utilizes thousands of flip cards to tell its story.

After being led on a rapid tour of an abundance of other interesting items, the visitor is ushered into Wilkinson's own little room of horrors. Papered with obscure horror and monster posters from the fifties and early sixties, it is, he said, the favorite room of children. A foot-long wooden green insect model used in the film, *The Giant Mantis*, is on display, looking considerably less fierce than the creature that devoured airplanes like Nabisco graham crackers.

Prime exhibits include the dummy used in *Bride of Frankenstein* (which reclines in a $250 coffin picked up at an auction at Hal Roach Studios), and Peter Lorre's head, lopped off in one otherwise undistinguished horror flick. Wilkinson's pride is a black cape worn by Bela Lugosi in the film, *Abbott and Costello Meet Dracula.*

Wilkinson, a Baraboo insurance man for 53 years and member of the Board of the State Historical Society for 22, was inflicted with his cinemaddiction at the age of 10.

"In 1916 I started going to the movies," he said, adding, "I was just crazy about those serials."

"From 1920 to 1923 [when he worked at the Gem Theater] I took tickets and kept the kids quiet." Three years later he made the first of what would be 28 trips to Hollywood, his Mecca.

While admitting to being "crazy about stars and anything that has to do with movies," Wilkinson indicated that his enthusiasm hasn't carried over into the current crop of film fare.

By way of explanation he said, "Now you don't have the stars, neither do you have the character actors you had in the thirties and forties. There's no studio schools [for actors] like MGM's."

A talk with Wilkinson is more than a conversation with a fan and his celluloid heroes. In a society as visually oriented as ours, it's a little like a history lesson.

The Hollywood Museum of the Movies is located at 525 Fourth Ave., Baraboo, right next to the Sauk County Historical Society. Tours, through August, are scheduled hourly at 1, 2 and 3 P.M. Admission is one dollar for adults, 50 cents for children.

Neither Wilkinson's wife, son, nor daughter shares his passion for films, so his will gives his entire collection to the Society.

"But, that will be a while yet," Wilkinson says with a smile. "I figure I have quite a bit of time left."

Without doubt, some of that time will be spent at the movies. ☆

—Write-ins and Comments—

A Word from Ann Miller's Cousin

I have just received the three back issues of *HSM* which I recently ordered from you and I can honestly say that I am deeply impressed with your fine publication.

I had a special reason for choosing the three back issues I did because they contained photos and articles about Ann Miller who happens to be my cousin.

Her mother, Mrs. Clara Miller, is a sister of my father and it is because of Ann that I have, through the years, been such a fan of the movies, especially the Hollywood musicals.

We are extremely proud of her monumental success on Broadway in *Sugar Babies*, but this didn't surprise us as Ann has never done a bad show, which is quite rare among performers these days.

Again let me say how much I enjoy *HSM* and I would like to request that you consider featuring Ann "in color" on the cover of your excellent magazine in the near future.

James LeGrand Birdwell
Bonham, Texas

P.S. Over the years Ann has sent me many autographed photos from her MGM days through her Broadway successes such as *Mame* and *Sugar Babies*. It is quite possible that she may win a Tony Award as she has already been nominated for such and also *Sugar Babies* has been nominated as best musical.

Thanks, Norman!

Please make correction on Anne Jeffreys. Movie credits do not include Flying Tigers as was indicated in a Hollywood update. Sorry, it was Anna Lee.

Norman Cupe
Revere, Ma.

How Could We Have Missed!

I enjoyed your series about great love scenes, but how could you omit Redford and Streisand in *The Way We Were*? Those scenes in Barbra's bedroom and before the fireplace, for example, were among the most moving I've ever seen. Redford is so gorgeous and sexy. (We women like to look at male blond bombshells.) If you ever do another similar series, could you include this movie?

Helen Anderson
Miamisburg, Ohio

Pearl White Poster Sells for $1750

The beautiful March 1980 *Hollywood Studio* is here with the marvelous coloring on the imposing cover. Many thanks. There are some marvelous shots of Errol Flynn—he was almost too handsome. Pearl White still haunts the movie magazines. . . . I note that Bennett's Bookstore in Hollywood sold the Pearl White original poster to film collector Joe Mass for $1750. What the Pearl White *original poster* implies I do not know, whether it means the first *Exploits of Elaine* or *Perils of Pauline* poster, or what?

Doug Elmo Brooks
London, England

Wants Loretta Young Feature!

This is my renewal for another year. Thank you for such a fine mag. I love to read about the stars of the '30s and '40s. How about a front-page story about Loretta Young? I sure hope you will print some pictures of her soon.

Regina Radtke

Lex Barker as Tarzan

I wish to see the one and only incomparable Tarzan—the handsome Lex Barker—on your magazine cover. Please also feast your readers by printing photos of him such as the yoga teacher in the German-made film, *Breakfast in Bed* (a rare photo indeed).

Shirley Loomis
Memphis, Tenn.

Wants to Know About Black Orpheus

One of my favorite all-time movies that I saw about 15 years ago when the Fine Arts here carried the best foreign movies was *Black Orpheus*. I have never seen the same cast again in any movie. Did they ever play in another movie again? Where are they now and what have they done since then? Can you help me with this information? I love mostly the old movies of the '40s and '50s. But *Black Orpheus* has been bugging me for 20 years. It was the best. Any info please write to me.

Mrs. Leo Laufer, 7030 Midbury,
Dallas, Texas 75230

Thank You, Lou Valentino

Thank you for your distinguished issue of the beautiful, glamourous Lana Turner. Thanks to the brilliant Lou Valentino and *HSM* for impeccable taste in the Turner (4 Blondes) cover, pictures and articles. Millions of film buffs would like to read more on the fabulous Lana. It was also good to see a picture of Louise Brooks.

G.C. Sheppard
Atlanta, Georgia

Wants an Issue on "The Bad Men"

I enjoy the *Hollywood Studio Magazine* when it arrives each month. You had an edition out of Great Western Heroes. I would like for you to have an edition on "Western Bad Guys" and I know a lot of subscribers would like to see one.

Cyril Lush
St. John's, Newfoundland

Wants Hollywood Couples of the '50s

We like your magazine very much. We wish you would publish: (1). Sol Lessor and his Tarzans (Lex Barker, Gordon Scott, Johnny Weissmuller, Buster Crabbe). We particularly love the stills and photos of Tarzan Lex Barker. (2). Hollywood couples of the '50s (Lex and Lana, Frank and Ava, Liz and Mike, Marilyn and Joe, Jane Russell and Bob, Betty Grable and Harry James, Jeffrey Hunter and Barbara Rush, Barbara Stanwyck and Robert Taylor, Linda Christian and Ty, Janet and Tony.

B. and M. Norton
San Francisco, Ca.

Wants to Join Hayley Mills Fan Club

I am looking for material on Hayley Mills and would also like to join her fan club if I can locate one. For the past seven years she has been making only English movies so I am looking for British and foreign material. If you know of somebody whom I can contact, write

Tom Stebeck
2311 Crescent Park Dr.
Houston, Texas (No. 294) 77077

Nancy Barr—Please Write . . .

Do you have the New York address for Nancy Barr who used to live in L.A.? She sold slides and photos. I would like to order from her.

Arthur Mann, 79 Maxie St.,
Glace Bay,
Nova Scotia, Canada B1A-2E3

Loved Lana Turner Issue—How About Lex?

The May '80 issue on Lana Turner is great. But how can you skip mentioning her one-time husband, the handsome Tarzan, Lex Barker? Perhaps in your later issue you can feature him along with other Hollywood superheroes such as "Sampson" Victor Mature, "007" Sean Connery, "Hercules" Steve Reeves, "Batman" Adam West, etc., etc. Of course the center of all the superheroes is my favorite, Lex "Tarzan" Barker. We're waiting!

Betty Silver
San Jose, Ca.

Here's a Tall Order!

Let's feature Lex Barker, John Derek, Tab Hunter, Guy Madison, Jeffrey Hunter, Laurence Harvey, in one single issue with lots of photos of them.

It's nice to look back with *Hollywood Studio Magazine* in the nostalgic '50s.

Larry Goto
Stockton, Ca.

A Dolores Del Rio Fan

I have to congratulate you for your *Hollywood Studio Magazine*. It is without a doubt the best of its kind. I also want to let you know I have been enjoying all of those beautiful pictures of Dolores Del Rio. I also bought the latest book of Larry Carr, *More Fabulous Faces*, where he dedicates 160 photographs of beautiful Dolores Del Rio. I am so glad that I read the ad about the book. To me the photograph on the opposite page 1 is worth the price of this book itself. I also agree with Mr. Green what he wrote to you that it would be great if you have, in the future, another front page of her on the cover. There are a lot of beautiful pictures in the book, but any one of those in the book in color would be terrific. Also to me and to everyone else who reads, this magazine has brought a lot of joy. I really enjoy it. Congratulations again.

Charles Stanley
Los Angeles, Ca.

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1. **SEPTEMBER 1971—Vol. 6, No. 5** ***D'Anton Cinematheque,*** new Bev Hills Movie House—cover. Gaylord Carter—King at the Wurlitzer Organ. Where Yesteryear's Stars are Today. Collector's Corner.

2. **JANUARY 1972—Vol. 6, No. 9** ***Katharine Hepburn***—cover & story. Jayne Mansfield—Last of the Sex Symbols. Judy Canova—Will She Yodel in *No, No, Nanette*?

3. **MAY 1972—Vol. 7, No. 1** ***Liza Minnelli & Desi Arnaz, Jr.***—44th Anniversary Oscar Awards—cover & story. Gary Cooper—The Eternal Man. Zorro and Co./Serial. "Carmen Miranda Night."

4. **JUNE 1972—Vol. 7, No. 2** ***Ruby Keeler***—cover. Hollywood Stars Bedazzle Broadway. Great Movie Palaces. Inside Track Covers Movie & TV Studios.

5. **JULY 1972—Vol. 7, No. 3** ***Ilona Massey***—cover & story. Fabulous "Duncan Sisters". She Was an Earl Carroll Beauty—photos.

6. **AUGUST 1972—Vol. 7, No. 4** ***Phyllis Diller*** and Her "Pretty New Face". Flicker Milestones—The Good 'Ol Days. Cinema Magic on a $100 Budget. Jeanne Eagels—One of the Greatest by One Who Knew Her.

8. **DECEMBER 1972—Vol. 7, No. 8** ***Efrem Zimbalist, Jr.***—A Man of Many Talents—cover & story. Veronica Lake—The Girl With the Peek-a-Boo Bangs. Esther Ralston—What Price Remembering. The Singing Andrews Sisters.

9. **JUNE 1973—Vol. 8, No. 2** ***Mae West***—cover & story—"Hollywood's Hall of Fame". Remembering Bogey and His Costars. Marx Brothers—From Gags to Riches. Industry Honors John Ford.

10. **JULY 1973—Vol. 8, No. 3** ***Jack Oakie with Betty Grable and Alice Faye***—cover. The Unpredictable "Dahling"—Talullah Bankhead. Jane Russell—The Girl Howard Hughes Made Famous. "Hollywood's Hall of Fame"—All Time Favorite Alice Faye.

13. **OCTOBER 1973—Vol. 8, No. 5** ***Horror & Macabre Films***—Supernatural Classics. Lon Chaney—*Man of a 1000 Faces, The Werewolf, Dracula, Dr. Jekyll & Mr. Hyde, Dr. Caligari, The Wolf Man, Creature From The Black Lagoon, Frankenstein,* etc. Masters of the Thrillers, Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price, Christopher Lee. Men Who Create Monsters & More.

14. **NOVEMBER 1973—Vol. 8, No. 7** ***"The Snake Man"***—cover & story. Roger Moore—The New James Bond 007. Producer Who Makes Family Movies—How "Radio Rocket Boy" was filmed.

15. **DECEMBER 1973—Vol. 8, No. 8** ***Claudette Colbert***—"Lady of Perfection"—cover & story. Carol Channing—"Queen of Nostalgia. Peggy Castle Almost Made It. Michael Caine's New Image.

16. **JANUARY 1974—Vol. 8, No. 9** ***Jimmy Durante***—cover & story. Photos from Personal Collection. Fiery Olga San Juan. Return of Johnny "Scat" Davis.

18. **MAY 1974—Vol. 9, No. 1** ***Kim Novak*** Survived An Image—cover & story. Bing Crosby Made Crooning An Art. The Tarzan Saga and Family Tree. Movie World's Collection "Cars of Stars".

19. **JUNE 1974—Vol. 9, No. 2** ***James Cagney***—Hope & Cagney on cover—plus story. Clint Eastwood—Health Enthusiast. Passing Parade: Arlene Judge & Claire Dodd. Universal Studios—Yesterday/photos.

20. **JULY 1974—Vol. 9, No. 3** ***Dorothy Lamour*** And Her Sarong—cover & story. Gloria Swanson in "Airport '75." Janet Gaynor's Second Career. Down Memory Lane with Mary MacLaren and Victor Varconi.

21. **OCTOBER-NOVEMBER 1974—Vol. 9, No. 6** ***Harold Lloyd Film Revival***—cover & story. Lana Turner and Stars From Hollywood High. Dick Haymes on Comeback Trail. Where is Edwina Booth? Colleen Moore? Louise Brooks?—Memory Lane.

22. **NOVEMBER 1974—Vol. 9, No. 7** ***Doris Day*** Waves a Flag for Good News. Versatile Jean Hagen. Movie Palaces of a Cinema Era. Memory Lane—Mary Beth Hughes and Johnny Downs.

23. **DECEMBER 1974—Vol. 9, No. 8** ***Special Collectors Edition***—The Best of Gable, Colbert, Durante, Grable. Photo pictorial & features.

24. **MARCH 1975—Vol. 9, No. 8** ***Universal's Spectacular Studio Tour***—cover & story. Jack Benny's Farewell/photos. Masquers Honor Liza Minnelli.

25. **APRIL 1975—Vol. 9, No. 9** "On The Scene" at ***Hollywood's Golden Globe Awards***—cover & story. Here Comes Martha Raye. Neil Hamilton's Life and Career.

26. **JUNE 1975—Vol. 9, No. 11** ***Hollywood Super Stars*** Who Made Film History—cover & story/montage. Producer Prince Remembered at U.S.C. Anthony Quinn's 105th Film, *Mohammad, Messenger of God.* Memory Lane—Mary Pickford, Mary Philbin, Mary Miles Minter.

27. **JULY 1975—Vol. 9, No. 12** ***D.W. Griffith*** Honored—cover & story. Lana Turner Wows Fans. Jane Greer—First Film in 9 Years. The Supporting Cast—Margaret Hamilton.

28. **OCTOBER 1975—Vol. 10, No. 3** "Ready If You Are, ***Mr. DeMille***"—cover & story. Star Telling Carol Righter. The Secret Frustration of Constance Moore. How Scenic Effects Make a Movie.

29. **FEBRUARY 1976—Vol. 10, No. 4** The Legendary ***Marilyn Monroe***—cover & story (famous nude). World's Largest Studios—Run-Run-Shaw. Asia's Busiest/Interview. Gigi Perreau Remembered. Universal's Hindenburg Spectacle.

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32. **MAY 1976—Vol. 10, No. 8** ***Midway***—Universal's Salute to the Bicentennial—cover & story—many photos from the film. Charlton Heston—personal interview. Fabulous Duncan Sisters.

33. **JUNE 1976—Vol. 10, No. 9** ***Mary Pickford***—America's Sweetheart. Alfred Hitchcock, The Master of Movie Suspense. Inger Stevens, Saint or Sinner? Beloved Stars of "Golden Days of Radio."

34. **AUGUST 1976—Vol. 10, No. 10** ***Ginger Rogers***—cover/story—Hall of Fame. Rare Candid Camera Stars (unpublished) Scrapbook. New Baja Movietown. Nigel Bruce Interview—New Dr. Watson. Telly Savalas, Alexis Smith, Craig Reynolds.

35. **SEPTEMBER 1976—Vol. 10, No. 11** ***Stephen Boyd & Sophia Loren*** in 1964's "Fall of the Roman Empire"—cover. Stephen Boyd Interview. Story on "Evil in Deep". Diana Dors.

36. **OCTOBER 1976—Vol. 10, No. 12** "The Amazing Dobermans"—***Fred Astaire, Barbara Eden, James Franciscus***—cover & story. Ann Harding Interview. Dale Robertson, Balloon Enthusiast. Series/Early Days of Publicity.

37. **NOVEMBER 1976—Vol. 11, No. 1** ***Carol Lynley & Gary Lockwood.*** Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I.*

38. **DECEMBER 1976—Vol. 11, No. 2** ***Golden Films—1977 Festival of Hits.*** Unpublished photos of famous couples & stars of '30s & '50s/Scrapbook series. Authentic Lip-prints of Stars Quiz. Hollywood Honors Crosby, Hope & Dorothy Lamour.

39. **FEBRUARY 1977—Vol. 11, No. 3** ***Liza Minnelli***—Cover. Barbara La Marr, James Dean and Sal Mineo. Queen of the Dog Sleds. Nell Shipman.

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45. **SEPTEMBER 1977—Vol. 11, No. 10** ***Dolores Del Rio***—Exotic Latin Star/cover. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on *Quo Vadis.* Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.

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Jeanette MacDonald & Nelson Eddy/cover—America's favorite singing stars. Photo gallery. Opera Divas of MGM. Gia Scala's True Life Story. Andrews Sisters on Tour & more

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Great Western Heroes Edition. Filmdom's top cowboy stars . . . ***John Wayne***—cover, America's shooting star, Cowgirls, ". . .Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare Candid Unpublished Cowboy Photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

49. FEBRUARY 1978—Vol. 12, No. 1
Fabulous Rita Hayworth/cover. Thalian tribute, photos from her career, Famous Gilda page poster. Pistol-packing Eastwood and Bronson. Danish Film Institute. Janet Blair Interview. Veda Ann Borg. The Lone Ranger, etc.

50. MARCH 1978—Vol. 12, No. 2
Mae West Sextette Exclusive Photo Collection, Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

51. APRIL 1978—Vol. 12, No. 3
The Gorgeous Lana Turner/cover. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI Honors Henry Fonda. Stars & Their Stand-Ins. Great Vamps of All Times. That Was Coop (Gary Cooper). Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker. Filmex 1978.

52. MAY 1978—Vol. 12, No. 4
The Great Garbo/cover. Photos & features by Harriet Parsons. The Time I Saw Garbo . . . Jack Oakie. 1978 Update on Garbo. Lee Graham. Cover photo a rare collector's item. Neil Simon tribute. Movieland Guide, 16-page '78 update on where to go, what to do, etc. Maps—Hollywood Landmarks, Free TV Tickets & more.

53. JUNE 1978—Vol. 12, No. 5
HSM's Science Fiction Special Edition. "Star Trek—The Movie." Meteor, new film thriller. Star Wars Sequel: "The Empire Strikes Back." Exclusive interviews, "The Greats of Science Fiction, George Pal, Frank Van De Vere, Gene Warren." Movie Masterpieces of Science Fiction. Collector's photo gallery of films that made history. Sci-Fi Academy Awards. "Star Wars." "Encounters of the Third Kind." Casual Con-Sci-Fi Convention.

54. AUGUST 1978—Vol. 12, No. 6
Alan Ladd & His Legacy/cover. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

55. SEPTEMBER 1978—Vol. 12, No. 7
"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

56. OCTOBER 1978—Vol. 12, No. 8
Jack Oakie Tribute to a great performer and comedian. 32-page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham. Rosemary Awards for Silent Stars. Moviereel. Disney's Top Animators.

57. NOVEMBER 1978—Vol. 12, No. 9
The Hollywood Rebels, ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

58. DECEMBER 1978—Vol. 12, No. 10
Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

59. FEBRUARY 1979—Vol. 12, No. 11
The eternal ***Marlene Dietrich.*** Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thalians & more.

60. MARCH 1979—Vol. 12, No. 12
Judy Garland. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats, Souvenir Collection. Those Singing, Dancing Ladies—Unpublished Candids. The Jerry Lewis Story. Enchanting Alice Faye. Carmen Miranda Museum. Hattie McDaniel—"More Than a Mammy."
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62. MAY 1979—Vol. 13, No. 2
Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.

63. JUNE 1979—Vol. 13, No. 3
Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

64. AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lolobrigida's 2nd Career. Groucho —"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

65. SEPTEMBER 1979—Vol. 13, No. 5
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

66. OCTOBER 1979
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

67. NOVEMBER 1979
Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

68. DECEMBER 1979
Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, oldtime photos, The Thalians party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

69. FEBRUARY 1980—
Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's $30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

70. MARCH 1980
Volume 13, No 10.
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/ Posters, etc. Sally Rand, Stars and their Pets.

71. APRIL 1980
Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

72. MAY 1980
Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

73. JUNE 1980
Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

74. AUGUST 1980—
Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guiness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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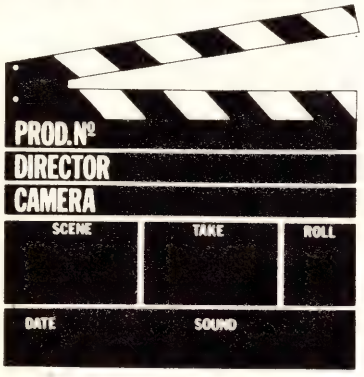

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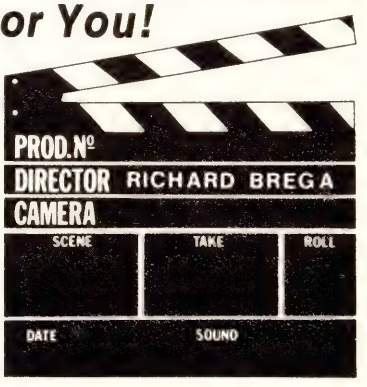

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Hollywood's Forgotten Daughters

By Anthony Cassa

What makes a superstar? We know it takes a special, inspiring quality; something a person has within the soul which pours forth like a spring tapped. Some of the most beautiful and talented ladies of the motion picture screen are today virtually forgotten by the public. It is not because they lacked the charismatic ability to hold our attention. They had it for awhile. But unlike the Hepburns, the Davises, the Hayworths and the Garbos who achieved lasting fame and whose pictures still draw crowds, these other talents were unable to sustain the struggle and found themselves overshadowed by the bigger names of the period and relegated to B films which have no following today. This month *Hollywood Studio* salutes four ladies who, though on the surface had everything it took, never quite reached that lofty height of a superstar.

One of those ladies was **Ellen Drew**. Of the 65 films she appeared in most of them were well made and entertaining but none of them are classics. Hence, the work of Ms. Drew gathers dust in vaults with just a handful of her films seeing the light of an occasional TV showing.

She was born Terry Ray (some sources say Terry Parker) in Kansas City, Missouri, on November 23, 1915, the daughter of a barber. When she was four years old the family moved to Chicago where she grew into a beautiful young lady. The separation of her parents prompted Terry to quit school at age 16 and she went to work in a variety store. Two years later she entered a beauty contest and with the money she won headed for Hollywood. Terry soon discovered that being beautiful and popular back home held no weight in making it in the movies. The young hopeful spent the next few years supporting herself as a waitress.

In 1935 Terry met makeup man Fred Wallace whose influence was able to get her bit parts in films. They married and had a son, David.

After appearing in 25 films for Paramount the lass met forever middle-aged actor William Demarest. This meeting was the turning point in her career from extra to actress. He took her to see the right people who felt she had something. They changed her name to Ellen Drew and immediately put her as the second lead in the Bing Crosby opus, *Sing You Sinners* ('38) and *If I Were King* ('38), starring Ronald Colman. Ms. Drew became known as Hollywood's "Million Dollar Baby." She had the lead in her next picture, *The Lady's From Kentucky* ('39), with Georgie Raft. From then on she had the top role in just about every B film she did.

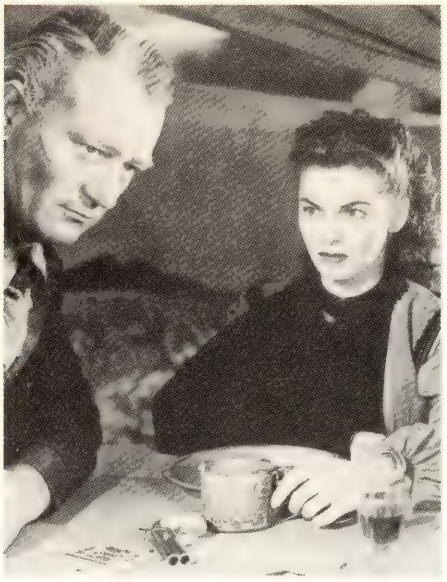
In 1940 Ellen and Fred were divorced and the following year she wed World War II hero Major S.Y. Bartlett, a former script writer. For awhile the actress stayed in Britain to be close to her husband, then came home to serve, along with many other stars, as hostess at the Hollywood Canteen.

Ellen Drew

Ellen Drew and Dick Powell in "Christmas in July"

Coleen Gray as she is today

Coleen Gray and Bing Crosby



Joann Dru and John Wayne in
" Red River "

Joanne Dru and her husband.

Debra Paget

Debra Paget and Elvis Presley in
" Love me Tender "

The Forties were Hollywood's finest years not only for its films but for the talents involved. It was Ms. Drew's best decade. She was at the height of her beauty and popularity and other studios wanted her services. She had contracts with RKO, Columbia, United Artists and Republic. At Columbia, Larry Parks was *The Swordsman* ('47) and Ellen was his lady in a Romeo-Juliet relationship.

In 1946 she and Bartlett had separated but reconciled until 1950 when the marriage was finally over. The following year she married millionaire William T. Walker and quit the movies, making an occasional TV appearance. She made a brief comeback to films in 1957 in *The Outlaw's Son* (UA), with Dane Clark.

Around 1967 she and Walker split after he chased her out of their Beverly Hills home at gunpoint. Wed again, Ellen now lives a quiet life in Palm Springs.

★

While Ellen Drew may be content being out of the Hollywood limelight such is not the case for **Coleen Gray**, that dark-haired, dark-eyed beauty who always seemed to be the epitome of virtuousness. Fully desirous to return to the screen it is unfortunate that with such classics as *Red River, Kiss of Death* and *Nightmare Alley* to her credit she had to end her career with minor efforts such as *The Leech Woman* ('60) and *The Phantom Planet* ('61).

The Norwegian girl she played in *Red River* was close to her own life. Born Doris Jensen of Norwegian parentage in 1922, she grew up on a farm near Stapleton, Nebraska.

Doris left home during World War II, so the story goes, when she fell in love with a soldier and followed him to California. There she worked as a waitress (what else?) in La Jolla while deciding what to do. She already had a college degree from back home and elected to go back to school. One day in Los Angeles she saw an ad for talent sponsored by a local drama school and this led to choral work in the Minnesota Symphony.

Discovered by a talent scout while appearing in a little theatre play in 1944 Doris was signed with Twentieth Century-Fox. In *Nightmare Alley* ('47) Ms. Gray is Tyrone Power's faithful but interfering wife, destroying his bogus mind-reading act which causes his downfall. As Victor Mature's girl in *Kiss of Death* ('47) she was totally sincere, bringing to the role a certain sexual excitement underlying the external wholesomeness. She was again Vic's girl in *Fury at Furnace Creek* ('48), a western; then another western, the classic *Red River* (UA '48) for Howard Hawks.

Not long afterward she was *Riding High* (Para. '50) with Bing Crosby in a racehorse opera for Frank Capra; then more westerns followed, *Apache Drums* ('51) and *Arrow in the Dust* (AA '54), with Sterling Hayden. She was again teamed with Hayden in *The Killing* (UA '56), a crime drama about a gang knocking off a race track. It was directed by Stanley Kubrick.

As of 1974 Coleen lived with her third husband of 20 years, William Bidlach, who works at Lockheed. She has two successful children who have chosen not to follow in their mother's footsteps into show biz. Although retired Coleen would like to be acting again but if no offers come her way she has the satisfaction of knowing she has worked with some of Hollywood's finest.

★

Another fine actress who appeared in several classics but never reached the top was **Joanne Dru.** She was a beauty all her life, with a lovely heart-shaped face, smooth complexion, blue eyes and dark hair, yet Hollywood never seemed to realize what it had.

She was born Joanne LaCock (some sources say Laycock) on January 31, 1923, in Logan, West Virginia. When her father died she and her mother moved to New York. Still in high school, Joanne began modeling for John Robert Powers and found suc-

cess in that endeavor, leaving it later for a crack at show business. After a small part in an Al Jolson play, *Hold on to Your Hats,* she became a "Samba Siren" in a hot revue at the famed Copacabana nightclub. While there she met rising crooner Dick Haymes whom she eventually married in 1941.

Joanne's next move was Hollywood. She and Dick hoped to break into the movies and after awhile they did. He was first with *Irish Eyes Are Smiling* (20th '44) and she later in 1946 made her film debut in *Abie's Irish Rose* (UA), which did not do well. However, she went from that turkey to four classics in a row: Howard Hawks' *Red River* (UA '48); John Ford's *She Wore a Yellow Ribbon* (RKO '49); Robert Rossen's *All the King's Men* (Col. '49); and Ford's *Wagonmaster* (RKO '50).

Meanwhile her marriage to Haymes was falling apart due mainly to his infatuation with femme fatale Rita Hayworth (some guys are never satisfied) and in 1949 they were divorced. They had three children. That same year Joanne married John Ireland whom she met while lensing *All the King's Men.*

It is interesting to note that Ireland's brother, Tommy Noonan, was the goofy half of the short-lived comedy team of Noonan and Peter Marshall. Marshall, of "Hollywood Squares" fame, is Joanne's brother.

Her marriage to Ireland was stormy at best but produced two children before it ended in 1956.

During the Fifties Ms. Dru worked steadily, making 21 more films including *The Pride of St. Louis* (20th '52); *Thunder Bay* (UI '53); *Sincerely Yours* (WB '55); *Hell on Frisco Bay* (WB '55); and *September Storm* (20th '60), shot in 3-D Cinemascope.

In 1960 Joanne starred in a television series, "Guestward Ho," which did not last long. In 1965 she made a comeback to feature films with *Sylvia* (Para.), a Carroll Baker vehicle. The lady has since retired with her millionaire husband, C.V. Wood, and lives quietly in Los Angeles. Still a lovely woman, she would be welcomed back on screen by her faithful fans.

★

The year was 1952 and Twentieth Century-Fox's popularity poll revealed **Debra Paget** as their third most popular star. When one considers the competition on the Fox lot at the time—Marilyn Monroe, Betty Grable, Jean Peters, Jeanne Crain—it was quite an accomplishment. Ms. Paget lived like a star—driving a jewel-studded Cadillac, bathing in a marble bathtub with gold faucets and wearing expensive diamonds and furs. She even hinted at being a girlfriend of Howard (The Invisible) Hughes, saying she received gifts from "a very powerful man" but whose name she couldn't disclose. She was gorgeous and besides that she could act.

The flame-haired, green-eyed beauty was born Debralee Griffin in Denver, Colorado, in 1933. When Debra was 11 she was sent to New York and educated in professional schools for children there. Her acting debut was as a fairy in a production of *The Merry Wives of Windsor* while still 11. At 16 she made her film debut in *House of Strangers* for Fox and at 17 was into dancing and other studio training.

The young actress began work in a series of pictures that made her a favorite with studio brass as well as the male public. She was Sonseeahray in *Broken Arrow* ('50); Louis Jourdan's South Seas bride in *Bird of Paradise* ('51); then became the *Princess of the Nile* ('54) and Jeffrey Hunter's heartbeat. Dale Robertson was *The Gambler From Natchez* ('54) and Debra his sassy vis-a-vis before Elvis sang *Love Me Tender* to her in 1956. Her next screen love was *Omar Khayyam* (Para. '57) in the personage of Cornel Wilde.

After doing television for awhile she appeared in Roger Corman's adaptation of "Poe" in *Tales of Terror* (AI '62) with the P.L.R. players (Price-Lorre-Rathbone).

Ms. Paget has long been retired from the screen, living a life of secluded luxury with her millionaire husband Ling Chieh Kung, somewhere in Houston, Texas.

★

The studios employed scores of lesser name stars in their B product, those fast-paced, lower-budgeted programmers which were the backbone of the industry and which made possible the financing of their more expensive A productions. It is unfortunate that television and revival theatres do not give screening time to these little films because the majority of them were well made and entertaining.

The men and women who starred in these comedies and melodramas were just as talented as the superstars (in some cases more so) and their work may well go unknown to future film-loving generations. It is with this thought in mind we have brought these four ladies back to the fore and perhaps this will spark interest in other B stars of Hollywood's past. ☆

ON LOCATION— "APACHE DRUMS" 30 YEARS AGO

Filming takes place this week in Apple Valley for Universal Studios "A" budget motion picture, *"Apache Drums."* The story is reported to be an Apache Indian documentary filmed in full technicolor and sound. The movie set, built on the dry lake in Fairview Valley which overlooks Apple Valley from the east, depicts a sleepy Mexican town with its old missions and thatched adobes nearby. Stephen McNally, second lead of the recent smash hit "Sword in the Desert," also filmed in Apple Valley, and **Colleen Gray** play the leads in this movie. Accompanying director Hugo Fregnoese is his wife, Faith, who is featured as the star in two of Howard Hughes' forthcoming motion pictures. The stars will stay at the luxurious Apple Valley Inn, while the balance of cast and technicians are staying in motels and guest ranches throughout the valley.

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CINEMA CHAT

A Touch of Nostalgia

By Doug Elmo Brooks

October, 1926

MIGHTY INSURANCE.

Joseph M. Schenck has added 3,000,000 dollars to the 1,250,000 dollars insurance previously carried by the chairman of United Artists, and the resultant 4,250,000 dollars places Mr. Schenck third from the top in insurance carried by film people. William Fox heads the list with 6,000,000 dollars, and Adolph Zukor is second with 5,000,000 dollars. Artie Stebbins wrote the new policies for Mr. Schenck.

October, 1926

RICHARD TALMADGE, the famous stunt actor who was literally "dancing dynamite," has a contract for six productions with Universal, proposes to build a 250,000-dollar studio on a sixty-three acre plot in the North Hollywood section of Los Angeles.

June 19, 1920. Blanche Payson, a woman policeman, has been engaged by the Goldwyn organisation to play the role of a strong woman in the picture to be known as *Empty Paradise*. Miss Payson is 6 ft. 4 inches, and weighs 215 pounds. By the look on Bill's face she has a strong grip as well.

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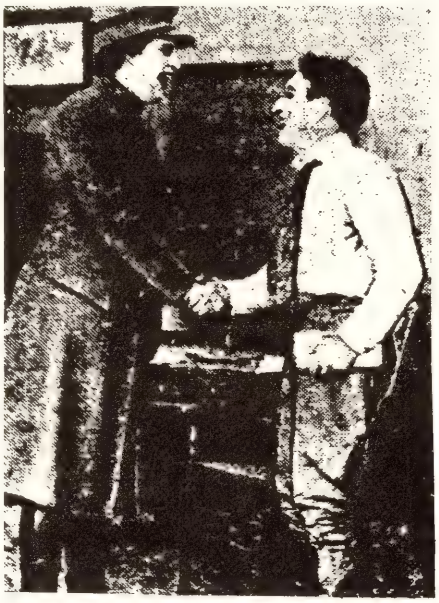

William Duncan is a big man but **Blanche Payson** dwarfs him. Blanche is the tallest woman in pictures.

Brave Kathleen O'Connor making a desperate leap to escape to freedom from her pursuers in the famous Universal serial, *The Lion Man*.

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September, 1926

CHICAGO—Theatre Capital of the World.

Chicago gave the industry two more reasons for rating itself as theatre capital of the world last week when it added 7,500 seats with the opening of the Belmont and Granada theatres. Chicago now has thirty theatres of the deluxe class, and half a dozen more houses of at least parallel proportions are being rushed to completion, which with several smaller houses being built, will make 25,000 more seats available.

Kathleen O'Connor and Jack Perrin rejoice and embrace at the completion of the final episode of the fantastic serial *The Lion Man.* June 26, 1920.

October, 1926

WALL STREET NEWS Survey.

More than 24,000 dollars in net earnings was realized by ten leading companies in the amusement field in 1925, according to a survey by the *Wall Street News.* The companies are Famous Players-Lasky, Fox, First National, Loews, Inc., B.F. Keith, Metro-Goldwyn-Mayer, Universal, Pathe, Motion Picture Capital and the Orpheum Circuit. The average annual net of the Stanley Company of America, theatre circuit, passed the mark of 1,142,000 dollars for a three and one half period, ending with the first half of 1926.

October, 1926

FOX FILM CORPORATION.

Fox Films has finished fourteen of its long features for the coming season, and as many more are in production as the halfway mark of completion of the program is neared. Eleven companies are busy on the West Coast and three directors are busy with new productions in the East.

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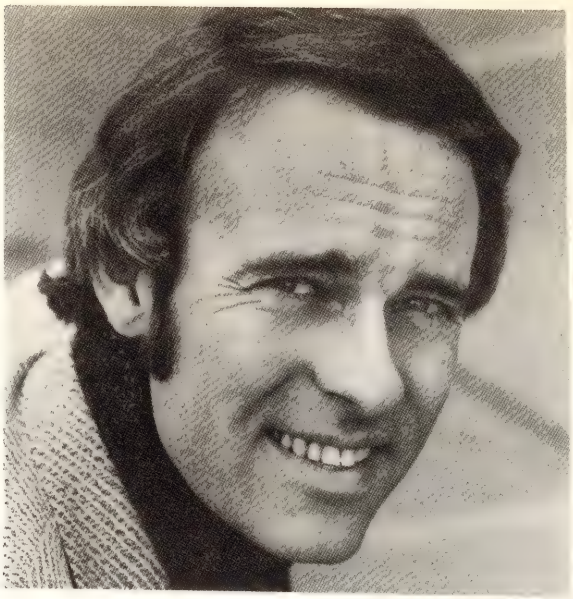

LEE ANTHONY, ACTING & IMPORT BUSINESS

Lee Anthony, who has just completed a featured film role in "Borderline" with Charles Bronson, and NBC-TV's "Palms," was recently presented with Western States/Israel Chamber of Commerce's "**Israel Trade Award for 1979.**"

Lee Anthony is a twenty year stage and film veteran, appearing in numerous television shows, such as "Baretta," "Cannon," "General Hospital," and the movies "Beyond a Reasonable Doubt," and "Twilight of Honor" to name a few.

Born in a pioneering Oregon family, Lee came to Hollywood to launch his career. But 1971 was a pivotal year in his life. It was then he became an Honorary Member of the Caledonia Theater Repretory Group of Glasgow, after which he journeyed to Israel. And Lee fell in love with the nation, admiring its beautiful artifacts so much, he decided then and there to establish his own import company, calling it Ayre Imports, Inc. of Israel.

Also, he became the owner of Lion's Gate Gallery in West Hollywood, continuing his film and television career at the same time. And are there other goals? Yes—Lee Anthony now wants to set up his own film company. Who says actors can't find anything to do between films.

☆

Robert Kendall

MUSIC'S MOVIE MERCHANTS

Snuff Garrett, record producer and owner of the Nostalgia Merchant, talks with country and western's hottest group, The Statler Brothers, en route to a Nashville recording session.

Garrett, whose company is the leading independent manufacturer and distributor of pre-recorded video cassettes in the U.S., signed the Statlers to appear in Burt Reynolds upcoming film, *Smokey And The Bandit - Part 2.*

Show folks set Kendall Salute

Friends and clients of the late Gregg Kendall staged a memorial tribute to her at the Garden Bar of the Hilton Hawaiian Village.

Some of Hawaii's top performers appeared on the memorial program which KHET-TV televised on the Public Broadcasting Service network, Channel 11. Among the participating entertainers: Teddy and Nanci Tanaka, Jimmy Borges, Ethel Azama, Tina Santiago, Cathy Foy, Carole Kai, Sterling Mossman, Doug Mossman, Martin Denny, Audrey Meyers, Bob Meyers, Steve Steventon, Pierson Thal, Meteliko, Joy Woode, Rene Paulo, Kalani Kinimaka, Sonya Mendes, Kathy Paulo, Charlene Paulo, Sydette Sakauye, Bob Nelson, Keith and Carmen Haugen, Voc Lon, Don Lamond, Carmalei Kai, and Ed House.

Sol Bright delivered a prayer in Hawaiian. Gene Ozbun, assistant chaplain of Waikiki Beach, conducted the memorial service.

Kendall's friends and associates — as well as the general public — attended the event.

Kendall, founder-owner of the largest casting agency in the Islands, died July 17. Prior to becoming a theatrical agent, she worked with a USO troupe during World War II and later worked for Warner Bros. Pictures in the script department. She was a resident for many years of Encino, Calif. It was in the early 1960s that she moved to the Islands, and formed Gregg Kendall and Associates, her casting agency.

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The Films of June Haver

by Anthony Cassa

The lady was one of those beautiful college types who graced the theater screens of the forties. Possessing a wholesome sexiness, June Haver must have been the ideal girl for thousands of servicemen during that decade.

She was born June Stovenour in Rock Island, Illinois, in 1926. Being the daughter of a musician most likely influenced her in choosing a show business career. She made her stage debut at the age of six at the Cincinnati Suburban Theater in *Midnight in a Toyshop.* In 1933 she won first prize as a piano soloist with the Cincinnati Concert Orchestra in a local music contest.

At the age of eight June was offered a screen test but her mother turned it down. She did, however, study acting at the Little Theater at Mariemont and the Schuster-Martin School. By the time she was nine she not only won an annual oratory contest, but also a spot on a local radio program as a result of her singing at the opening of her school in Rock Island.

At thirteen June was soloist with the Dick Jurgins orchestra and then with Freddie Martin. Her tours eventually took her to Hollywood where she was discovered by a 20th Century-Fox talent scout and signed to a contract in 1943.

Ms. Haver was groomed to succeed Betty Grable who had replaced Alice Faye on the Fox lot. After a bit in *The Gang's All Here,* an Alice Faye musical, she was given a featured part in *Home in Indiana* ('44). Her costar was newcomer Jeanne Crain in this story about harness racing which would later be remade as *April Love.* Pat Boone would play the Lon McCallister part.

Irish Eyes Are Smiling was based on the life of Irish songwriter Ernest Ball. June was a song and dance girl and the sweetheart of the composer (Dick Haymes). Songs include "Let the Rest of the World Go By," "Mother Machree," "Little Bit of Heaven," "Boy of Mine" and the title song.

June's first release in 1945 was a fantasy with Fred MacMurray. *Where Do We Go From Here?* was about a man who cannot get into the army of any century, even with the help of a genie. After that musical romp she and Betty Grable became *The Dolly Sisters* in vaudeville's golden age.

In 1946 the 21-year-old star was given top billing as one of *Three Little Girls in Blue,* another yarn about girls looking for rich husbands. Film introduced the song "You Make Me Feel So Young." In *Wake Up and Dream* she was teamed with John Payne in a Robert Nathan story about a girl searching for her brother missing from World War II.

June was one of Twentieth Century-Fox's brightest stars when she made "Three Little Girls In Blue" with **Vera-Ellen** and **Vivian Blaine.**

Her only release for 1947 was *I Wonder Who's Kissing Her Now,* another biographical musical, this time of "gay nineties" songwriter Joseph E. Howard (Mark Stevens). June was his girl. Off screen she became Mrs. James Zito. The marriage lasted about one year.

June was back on the farm with Lon McCallister in *Scudda Hoo, Scudda Hay!* ('48). June is devoted to him; he's devoted to two mules. Perhaps it was good Marilyn Monroe had her scene cut from this one.

She and Mark Stevens worked so well together before that the studio teamed them again in *Oh, You Beautiful Doll!,* still another bio-musical of a young composer whose works become hits. Her second release for '49 was *Look for the Silver Lining* for Warner Bros. In this film she portrayed Marilyn Miller in a superficial life story of the vaudeville performer.

In 1943 Betty Grable was *Sweet Rosie O'Grady.* It seemed only natural that June should be *The Daughter of Rosie O'Grady* ('50) in a turn-of-the-century musical romance, with Gordon MacRae. Following that Warner release she and Gloria De Haven were show biz sisters in *I'll Get By,* about the songwriting business (what else?). Film was a remake of *Tin Pan Alley* and featured guest appearances by Jeanne Crain, Victor Mature, Dan Dailey, Steve Allen and Harry James, as themselves.

Mrs. MacMurray today.

After *Love Nest* ('51), a comedy about odd and funny apartment dwellers, June was absent from the screen for over a year. She finally returned in 1953 as *The Girl Next Door* who falls in love with her cartoonist neighbor (Dan Dailey).

In 1953, after much personal sorrow, Ms. Haver quit the movies to become a nun. She entered the novitiate of the Sisters of Charity at Xavier, Kansas, but left the convent after seven months. Later in 1955 she wed Fred MacMurray.

Today June is completely retired and lives with her husband in the San Fernando Valley in California. ☆

One of **June's** last films was **"Love Nest"** in 1951. With her in this scene was another blonde whose career was just getting started, **Marilyn Monroe.**

She met **Fred MacMurray** in 1945 when they co-starred in "Where Do We Go From Here" with **Anthony Quinn. June and Fred** were wed ten years later.

FILMS FANS QUIZ

By Stephen W. Anderson

Film Buffs — test your knowledge. How many can you answer?

1. What was the most famous production of the Mercury Theatre?
2. By whom was actress Janet Leigh "discovered?"
3. What kind of bone was Cary Grant and Katharine Hepburn searching for in *Bringin Up Baby?*
4. What actor began his career as a singer in Irving Berlin's orchestra?
5. Who had his legs amputated in *Kings Row?*
6. Who are Frances Gumm, Zelma Hedrick, Suzanne Burce, and Tula Finklea?
7. Who, in the '40's, was nominated for an Academy Award five years in a row?
8. When Fred Astaire did his famous dance on the ceiling and walls, whose photograph did he have in his hands?
9. Whom was screenwriter Gene Markey married to?
10. What was unique about Alec Guinness's performance in *Kind Hearts and Coronets?*
11. What do Pier Angeli and Marisa Pavan have in common?
12. Whom did Gloria de Haven portray in *Three Little Words?*
13. What famous director wore a patch over one ye?
14. What actor played both Sherlock Holmes and Dr. Watson in different films?
15. Who wrote the song sung by King Richard in *Ivanhoe?*
16. What was the first film in Vistavision?
17. What historical character was portrayed by both Susan Hayward and Beulah Bondi?
18. What hobby did Chester Morris and his *alter ego* Boston Blackie have in common?
19. What leading ladies did the Gill Man pursue?
20. What was the locale of *The Shop Around the Corner?*
21. Who was MGM's chief costume designer in the '40's?
22. Who played Fearless Frazier and Turkey Jackson?
23. What was the alma mater of the Student Prince?
24. What island was Douglas Fairbanks, Jr. looking for in *Sinbad the Sailor?*
25. With what actor was Anna Neagle teamed?

Answers to Film Fan's QuiZ

1. *Citizen Kane.*
2. Norma Shearer, who saw her picture in a ski lodge where Janet Leigh's mother worked.
3. The intercostal clavicle of a brontosaurus.
4. Walter Pidgeon, in the early '20's.
5. Ronald Reagan, in a fine performance.
6. MGM's musical stars, Judy Garland, Kathryn Grayson, Jane Powell, and Cyd Charisse.
7. Greer Garson, nominated for *Blossoms in the Dust,* 1941, won for *Mrs. Miniver,* 1942, also nominated for *Madame Curie,* 1943, *Mrs. Parkington,* 1944, and *Valley of Decision,* 1945.
8. Sarah Churchill, Sir Winston's daughter. The film was *Royal Wedding,* the song, "You're All The World to Me."
9. Joan Bennett, Hedy Lamarr, and Myrna Loy.
10. He played eight roles.
11. They are twin sisters.
12. Her mother, Mrs. Carter de Haven.
13. *Raoul Walsh, who lost one eye* in an accident during the filming of the *Cisco Kid,* 1928, which he was acting in as well as directing.
14. Reginald Owen, who played Holmes in *A Study in Scarlet,* 1933, after playing Dr. Watson in Clive Brook's *Sherlock Holmes,* 1932.
15. In his magnificent score for *Ivanhoe* Miklos Rozsa included a song actually written by Richard the Lion-Hearted himself.
16. *White Christmas,* 1954. Paramount's Vistavision, however, was not the first wide screen process.
17. Rachel Jackson, portrayed by Beulah Bondi in *The Gorgeous Hussy,* 1936, and Susan Hayward in *The President's Lady,* 1953.
18. Both were amateur magicians.
19. Julie Adams in *The Creature From the Black Lagoon* and Lori Nelson in *Revenge of the Creature.*
20. Budapest, Hungary.
21. Irene, MGM's Executive Designer from 1942 to 1949, after the departure of Gilbert Adrian.
22. Bob Hope, in *Road to Zanzibar* and *road to Morocco.*
23. The University of Heidelberg.
24. Dariabar, the legendary treasure island of Alexander.
25. Michael Wilding, with whom she made five popular films from 1947 to 1952.

Lee Graham

INSIDE HOLLYWOOD

Henry Fonda was one of the first visitors to see the exhibition of Western American Art at the Bowers Museum of Santa Ana, -

TV's Hollywood Chef **Vern Lanegrasse** (left) was the first celeb to discover the new Wine Bistro & Cafe in Studio City. Dena and Chef Alain Cuny are the owners.

Los Angeles is the scene of a little monkey business during a break in the location shooting of **Clint Eastwood's** latest film, **"Any Which Way You Can."** Gathered around Clyde, the orangutan, in the Los Angeles street used for one of the film's spectacular chase scenes are (from left): Sally Shirilla of the Hollywood One-Stop Film Permit Office; Producer Fritz Manes; Carolyn Ray of the mayor's Los Angeles Film Development Committee (LAFDC); and Clint Eastwood.

Dr. and Mrs. Armand Hammer accepted the **Film Advisory Board** "Award of Excellence" from FAB president Elayne Blythe (center) while Arthur Groman (right), Foundation trustee looks on. The award honors the motion picture, "Art As an Emissary," a 28-minute tour of *The Armand Hammer Collection: Five Centuries of Masterpieces.* The more than 100 works of art, dating from the Renaissance to this century, are on view at the Los Angeles County Museum of Art now through August 31.

SAMMY DAVIS is the first artist to join the Gold Record Club of the Hollywood Brown Derby Record Room Wall since Elvis Presley. Showing the veteran entertainer his color portrait is Brown Derby co-owner, Mrs. Walter P. Scharfe.

Penny Singleton introduced "Happy Sounds" at the first of the 1980 series of retros of the Academy of Motion Picture Arts and Sciences.

Scene stealer, **Jane Withers** hasn't changed since the age of two. Shown here in an early movie and today when she presented award to **Gary Coleman** for "Best Comedian," Juvenile Motion Picture or T.V. for "Different Strokes." The audience went wild when she grabbed him up in her arms, hugged him, then putting him down, got down on her knees to be the same size.

Chief Dispatcher **Lloyd Bridges** grapples with the complexities of getting safely back to the ground an airliner whose crew is disabled in Paramount Pictures' comedy spoof "Airplane."

Lee Graham,our 'Man About Town' with Martha Ray at a recent Hollywood Premiere.

October 14,1980 marks the 101th anniversary of the birth of Will Rogers,famous cowboy philospher. Here he is at Buena Park's noted Movieland Wax Museum

LEE GRAHAM ... MAN ABOUT TOWN

Our **Man About Town** helps **Shelley Winters** celebrate the success of her autobiography, "Shelley: Also Known As Shirley," at Tinseltown cocktailery. (Photo by Yani Begakis)

Lucia Arnaz surrounded by father, **Desi Arnaz,** bridegroom **Laurence Luckinbill,** and mother, **Lucille Ball,** at post-opening party for "Whose Life Is It Anyway?" (Photo by Yani Begakis)

Family lineup: **Ann** and **Shaun Cassidy, David Cassidy,** his mother, **Evelyn Ward; Patrick Cassidy, Shirley Jones** and **Marty Ingels** at the opening of "Faces On The Wall," which featured 18-year-old Patrick. (Photo by Yani Begakis)

Shelley Winters is candid! Anyone who knows her will tell you that. And, for that matter, so will Shelley ("I'm not all sweetness and light, but when I speak my mind, it usually clears the air"). If you've read her autobiography, "Shelley: Also Known as Shirley," you know how outspoken she can be as she describes various affairs with such "names" as Marlon Brando, Errol Flynn, Burt Lancaster and William Holden.

The revealing "Shelley: Also Known as Shirley," is a number one on best seller lists throughout the country. To celebrate, publisher William Morrow & Company gave a reception for the stormy Winters at Orlando-Orsini's "The Club." Plump Shelley, handy with the candy and hasty with the pastry, surveyed the Italian buffet and asked "Where's the pasta?" She refers to the period when she was married to two Italians, Vittorio Gassman and Tony Franciosa, as "my spaghetti years."

Ms. Winters has undergone quite a metamorphosis from a brassy, dizzy blonde whose antics set Tinseltown astir, to a serious stage and screen actress whose work is widely respected. She laughs, "I've learned how to handle my problem in a more dignified way. No more hollering."

Needless to say, the former Shirley Schrift is in a Winters wonderland over the success of her book.

Whost night is it anyway? Obviously **Lucille Ball** felt, and rightly so, that the evening belonged to her daughter. So, after congratulations backstage and a couple of minutes posing for the obligatory pictures, Lucy and husband, Gary Morton, slipped out of the Wilshire Theatre leaving **Lucie Arnaz** to bask in her opening night glory following the Los Angeles premiere of "Whose Life Is It Anyway?" Lucie's father, Desi Arnaz, and his second redheaded wife, Edie, stayed at the other end of the theatre while photogs and well-wishers surrounded Lucie and her co-star husband, Laurence Luckinbill.

Not only were Lucie's mother and father on hand, but also previous co-workers. Like Neil Simon for whom Lucie starred in "They're Playing Our Song" both here and on Broadway, and for whom Luckinbill starred in "Chapter Two" on Broadway. The newlyweds call themselves "Simonites" because they met and fell in love when they were in Neil's shows in New York. Also there were Neil Diamond and Richard Fleischer, co-star and director respectively, of Lucie's first film, "The Jazz Singer," due for a Christmas release.

The engagement with "Whose Life . . ." is Lucie's last job for a while as she is expecting a baby in November, a fact well disguised by the flowing chiffon she wore at the after theatre party.

Sexy **Shirley Bassey** who packed them in at the Music Center's Pavillion during her brief engagement.

Film buffs will remember **Spanky McFarland** and Hal Roach ingenue **Rosina,** pictured here at banquet for surviving members of "Our Gang" comedies. (Photo by Frank Edwards)

The first birthday party I attended for **Martha Raye** was in 1946. She and her husband (at that time), Nick Condos, and baby daughter, Melodye, lived in Toluca Lake. Martha had just signed for what turned out to be her favorite role in "Monsieur Verdoux" with Chaplin.

Over the intervening years, I've helped Maggie celebrate many birthdays in many places. The latest and smallest was at Yamato's Restaurant in Century City where she took over a private room for a sit-down dinner for 14 close friends dining Oriental style with chopsticks and shoes removed.

In the midst of the evening an elegant "gorilla" named Bruce arrived with a singing telegram. Acting like King Kong, the "gorilla" chased Maggie around the table, then stopped short with, "I just realized you're MARTHA RAYE. I thought you were FAY Wray!"

Maggie makes no secret of the fact that she is 64. Watching her clown around, I was struck by how little she has changed over the 34 years we've been friends. True, her hair is gray, which gives her face a becoming softness, and she's not as thin as when we met. But those enormous, expressive blue eyes are clear, her legs are gorgeous, and, of course, her mouth is still generous. Most importantly, she is blessed with good health!

★ ★ ★

Youth must be served! Audiences had a chance to overdose on youth with "Faces On The Wall" at the Coronet Theatre "by today's youth for today's youth." Seventeen-year-old Tina Landau directed as well as writing the book, music, and lyrics for the musical. The show, first performed at Beverly Hills High School, found the same cast as in the original production last May.

One cast member who shows promise of following his brothers, David and Shaun, as a favorite of the pubescent set is 18-year-old Patrick Cassidy. Young Cassidy's mother, **Shirley Jones,** and brothers were there to applaud him opening night.

First nighter Carol Connors told me she and her long time boy friend, Robert Culp, have broken up for the last time, adding "But that doesn't mean we won't get back together." Oh!

★ ★ ★

Stylized, sultry and sensational! Those words only begin to describe the artistry of Shirley Bassey. She has come and gone, but not forgotten by anyone who saw her mesmerizing performance at the Music Center's Pavillion.

Surprisingly, she opened the show with her biggest hit, "Goldfinger." Then she announced, "I don't think I can follow that. . ." But follow it she did for over an hour with her voice spilling out like an interesting proposition, huskily suggestive.

We visited with this vibrant grandmother (can you believe?) in her dressing room where she invited us for drinks after the show. Shirley told me she was enjoying a "working vacation" at a rented BelAir house which she was sharing with her family of three children and her 9-month old grandson.

The world-famous 43-year-old chanteuse may have unknowingly given away the secret of her success when she confided, "I can't read music, but I can read an audience. Something happens between me and those people." Right on, Shirley!

★ ★ ★

A special feature of the Laurel and hardy "Sons of the Desert" convention was a banquet honoring the surviving members of "Our Gang." Their childhood fame, thanks to TV's "Little Rascals' ("Our Gang shorts under a new name) refuses to fade away.

The most famous of the "gang," Spanky McFarland, came here from his home in Dallas, where he is training supervisor for consumer products of Philco-Ford. Until a few years ago, Spanky refused to surrender to the nostalgia tide. Now 52, still short and fat, he confesses the fan mail rolls in and while it may be good for the ego, he adds, "I don't need it. I'm lucky enough to have a satisfying and fulfilling normal family life."

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the way to go . . .

By Glo Davis

Right on schedule the flight from here to Paris made a short stop in Toronto to pick up passengers. Flying Air France with tasty meals and a movie makes the long flight from Los Angeles pass swiftly. In Paris, enough time is allowed to make

Glo Davis, HSM writer,

the connecting flight to Copenhagen.

Fancy lace curtains flutter a hello to visitors from windows of all sizes in the homes and apartments in the city. Copenhagen, a city of friendly people, with clean, crisp air and many canals that add a flavor of Amsterdam to the area.

The Town Hall Square located in the heart of the city is often filled with entertainment. I lined up with spectators and watched a free out-door dramatic show, interspersed with folk singing and violent speech making, set up on a make-shift stage protesting pollution which seems to be a universal problem.

The elegant Palace Hotel dominates the square. In the bar, which is located in the front of the hotel and visible to pedestrians walking by, are four television sets set up in a row, near the ceiling. They are showing films from the adjoining movie theater. It is a unique arrangement to attract customers. No sound is turned on. The four movies playing were Cabaret, Rocky, Easy Rider and Silver Streak. Danes must love going to the movies, there are so many cinemas in all the cities. Denmark imports between 250 and 300 films yearly. These are shown in their original versions with Danish subtitles.

The largest number of imported films comes from the USA (about 1/3); England, France and Sweden are the next most important countries in terms of film imports.

The total cinema attendance is therefore distributed as follows: 1/3 to American films, 1/3 to Danish films and 1/3 to films from other countries.

At present there are approximately ten Danish distribution companies and about the same number of American ones. A number of the distribution companies acquired cinemas after the license

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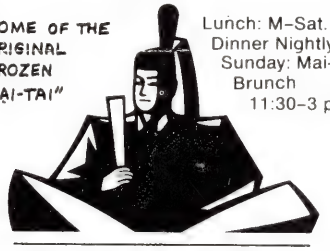
system was abolished in order to secure themselves distribution outlets.

The sparkle of Tivoli, lighted in the evening, sets itself up as the heart of Copenhagen. This 20-acre pleasure garden-park has been a celebrated amusement park since 1843. In addition to rides and five restaurants, I saw free concerts, puppet shows and a ballet performance all going on at once in the center of the park on different stages.

The most exciting thing to see there is the Pantomime Theatre. This is where traditional Italian "Commedia dell'arte" is still performed.

Theatres showing pornographic films are also evident in Copenhagen. Just take a walk along Stroget (The Walkingstreet) several blocks long and in the center a large theatre on the corner advertises with larger than life color posters.



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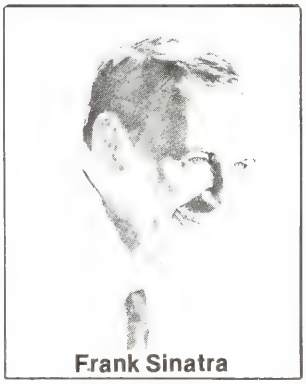
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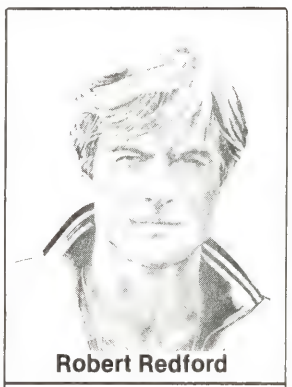
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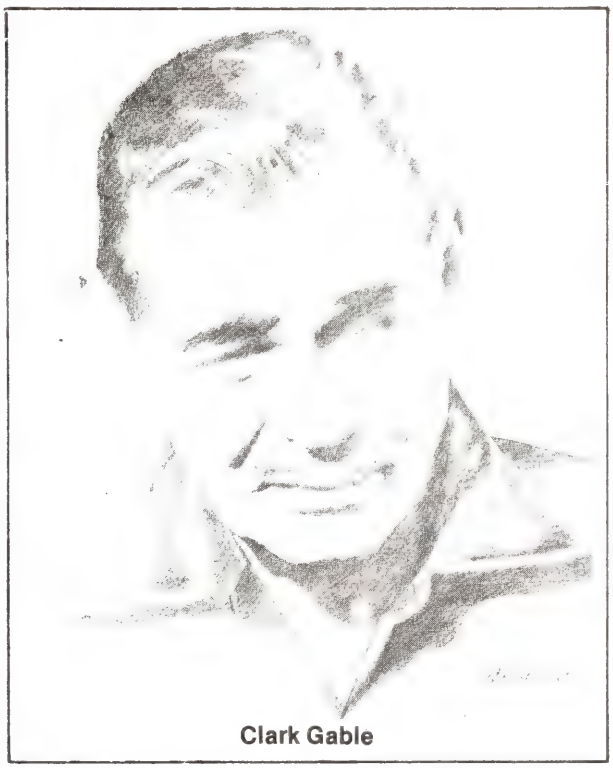
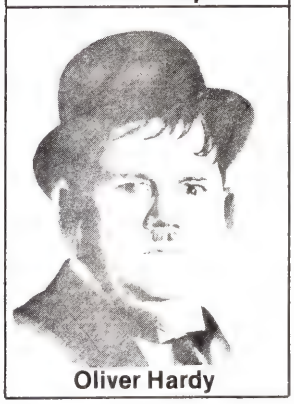

Clark Gable

William Holden

Marilyn Monroe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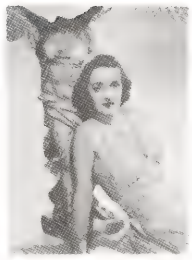
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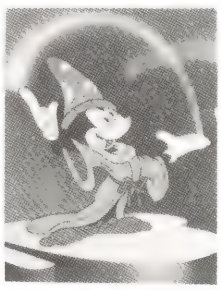
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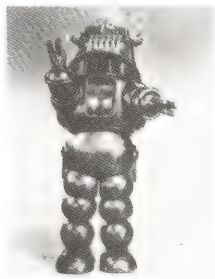
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ENTERTAINMENT AUTOGRAPHS bought and sold. For list write: Ann Krafthofer, 13101 Serpentine Way, Silver Spring, Maryland 20904. (10-11-'80)

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FOR SALE: from large private collection of stills from 20's through 80's. 16mm films and autographs. State request. Brian O'Dowd, P.O. Box 434, Tujunga, CA 91042. (10-11-'80)

WANTED TO BUY

WANTED 8x10 PHOTOS & posters of Al Fuzzy St. John & Al "Lash" La Rue. Tom Blake, Rt 1, Box 540, Rising Fawn, GA 30738. (10-11-'80)

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Wanted: **AUTOGRAPHS, LETTERS, CONTRACTS** etc. on the following: Nazimova, Rambova, Barbara La Marr, Wallace Reid, Jack Pickford, Olive Thomas, Lon Chaney Sr., Lillian Gish, D.W. Griffith, Garbo, Bogart, Barrymore, Chaplin, Valentino, John Gilbert, Arbuckle, Fairbanks. Send xerox or description and price. Also original lobbies and posters of the above. State condition and price. Bruce, Box 4344, Long Beach, CA 90804 (6-8-9-10-'80)

Wanted: Anything on Shirley Temple, Jane Withers, Gloria Jean. Judy Garland doll as Dorothy. Gloria Cox, 1614 Scottwood, West Memphis, Ark. 71301. (6-8-9-10-'80)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (9-12-'80)

Wanted: **45 RPM record of Liza** singing *NEW York, New York.* Ray Siegert, 2231 Candace St., 15216. (10-11-'81)

WANTED: **DOROTHY LAMOUR** collector wants studio portraits, candids, color transparencies, stills, playbills. Particularly from "Hello, Dolly" and "Anything Goes" photos much welcomed. Andre' Verges, 71, Rue des Saints-Peres, PARIS 75006. France (10-11-'80)

WANTED: **BETA VIDEO TAPES** of TV shows: 'Invaders, Champions, Dept. S., Danger Man. Have similar to trade. Larry Charet, 1219 A. Devon, Chicago 60660. (10-11'80)

WANTED: **PORTRAITS, FILM CLIPS,** video tapes (VHS) clippings, slides, stills. Anything on Helmut Bergen. Bill Balloun, 3649 Via Mar Monte, Carmel, CA 93923. (10-11-'80)

WANTED: Any **VHS Video Tapes** on Barbra Streisand. Appearances, concerts, interviews, etc. Randy Emerian, 5824 East Hamilton Ave., Fresno, CA 93727. (10-11-'80)

I am interested in obtaining any material on **Ann-Margret** for my collection. Brenda Pickutowski, 62 Ridgewood Ave., Yonkers, N.Y. 10704 (10-11-'80)

WANTED: Bob Hope — window and lobby cards, magazines and memorabilia. Stephen Sheets, 1676-K Reed Rd., Ft. Wayne, IN 46815. (10-11-'80)

Wanted to buy any Judy Garland memorabilia. Especially want to buy the books "Weep No More My Lady" and "Little Girl Lost." Kathy Krumm, 1626 Rodeo Rd., Arcadia, CA 91006. (10-11-'80)

DEREK JACOBI

Does anyone have any info on him? I want ANY kind of media material on this fine British actor, (I, Claudius, PBS — Hamlet, Richard II) also willing to correspond with those of you who share my interest or can provide any kind of lead that I can follow through on. Write me today. Carol Waskowski. 21020 Yale St., Clair Shores, MI 48081 (8-10'80)

HEDY LAMARR COLLECTOR wants scrapbooks, clippings, candid & color & B&W portraits club material., V Ferraro, 3902 Barcelona St., Tampa, FL 33609. (8-11-'81)

WANTED TO BUY

WANTED: Darnell portraits from No Way Out; The Great John L.; Slattery's Hurricane; The Lady Pays Off; Second Chance; Anna and the King of Siam. M.W. Godwin, Rt. 5, Dunn, NC 28334. (8-2-'81)

"I'm compiling an extensive list of stars and their pets. Please send me what you have (cat, dog, etc.) and names of each. Harry Burnham, 7 Commonwealth Court, Brighton, Mass 02135. (8-9-10-11-'80)

WANTED: Maps to "Movie Star Homes." (prefer older) also post cards of Movie Star Homes and anything to do with Hollywood. Will buy or trade other materials for Eddie Colbert, 9000 Sunset Blvd., #305, L.A., CA. 90069.

WANTED TO BUY record albums including "Little Women" TV cast on Kapp, original London cast of "High Spirits" and "Jayne Mansfield Busts Up Las Vegas." W.R. Hagan, 470 W. 24 St., NY 10011. (10-11-'80)

Wanted to **buy** or **rent** stills of black & white ball in **"American in Paris". PLUNKETT,** 12030 Goshen Ave., Los Angeles, CA 90049

WANTED! Any and all types of **"Gone With The Wind"** memorabilia. 'Pictures, Posters, Books, Plates, Figurines, Dolls, Trays, Puzzles, Ties, **EVERYTHING!** The older the better. Please send full description and prices to: Tom Plumlee 4350 Fairview, St. Louis, M0. 63116. All letters will be answered. (9-10-80)

WANTED: ELVIS PRESLEY records, memorabilia, etc. Also have various Elvis items for sale. Send your want list. ANNA LABBATE, P.O. BOX 1233, Church Street Station, New York, N.Y. 10008. (9-10-80)

WANTED: Material on Marilyn Monroe, Monty Clift, Bette Midler, Rocky Horror Picture Show. Any info on M.M. Fan Clubs useful. All correspondence appreciated. Floyd Morell, Rt. 1, Box 302, Theodore, Al. 36582. (9-10-80)

Wanted: "WHO'S WHO IN HWD." annuals. '57, '53, '55. Movie Pin Ups "Magazines Circa '53," Movie Life Yearbooks;

WANTED: "WHO'S WHO IN HWD." annuals. '53, '53, '55. "Movie Pin Ups" magazines circa '53, "Movie Life Yearbooks"; Screenworld", '57, '69, '70, '71, '72. R. Hagen, 4707 Connecticut Ave. N.W. Wash., D.C. 20008 (9-10-'80)

Wanted: Videocassette (Beta) on TV Movies "Weekend Nun", Joanna Pettet, "The Astronaut" Monte Markham, "Kiss of Fire" Jack Palance. Bobbie Young, 1037 Kings Park Rd., Memphis, Tenn. 38117 (9-10 '81)

Wanted information on **Barbara Bedford—Carol Holloway, Corliss Palmer** and **Marjorie Daw.** All of these ladies have been named to receive the Rosemary For Remembrance Award. We cannot find them. Please help. **Rosemary Award Association** 1211 Rally Ave., Greater Capitol Heights, Maryland, 20027 (9-10-11 '80)

PHOTOS WANTED of Colbert, Del Rio, Oberon, Jessie Matthews, Crabbe, Weismuller. Also correspondence with other fans of Colbert Del Rio & Oberon. Richard Bell, 2656 Van Ness Ave., #15, San Francisco, CA 94019 (10-'11-'80)

WANT PHOTO COLLECTION CLOSEOUTS

If your supply is too large and you want to sell in bulk, write and tell me what you have, approx. amount, price, etc. Want moviestar headshots — old and new, Western Stars, Science Fiction stars, press kits, lobby cards, etc. Doti Fiorello, P.O. Box 1566, Apple Valley, CA 90237. (TF)

Wanted: **Dinah Shore** items, albums, tapes, TV shows and movies on Video Cassettes. Write to Bob Lustyk, 7410 West 74th St., Bridgeview, Illinois 60455. (6-8-9-10-'80)

WANTED: "Who's Who" in Hollywood annuals. '51, '53, '55. Movie pin-ups magazines. Circa '53, movie life yearbooks "Screen World" '57, '69, '70, '71, '72. R. Hagen, 4707 Connecticut Ave., N.W., Wash. D.C. 20008 (10-11-'80)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357, Albert St., Oakland, CA 94619. (5-6-8-9-'80)

WANTED PHOTOS, MAGAZINES, clippings on Liza Minnelli and Barbra Streisand. Ricky De Rocco, 1628 Clementian St., Utica, N.Y. 13501 (10-11-'80)

FOR TRADE

HAVE TO TRADE — Henie, Davis, MacDonald, Doris Day, Ava Gardner, Liz Taylor. Send for list. C.M. Traw, P.O. Box 18202, San Jose, Calif. 95158. (8-11-'80)

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FAN CLUBS

Want to join "Top Stars" fan clubs. Send details to D. Fiorello, P.O. Box 1566, Apple Valley, CA 92307.

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GWTW COLLECTORS CLUB, free details, write to: Jim Ridenour, 1 West Old Liberty Rd., Sykesville, MD 21784.

FAN CLUBS—Free listings. Planning index on U.S./European fan clubs. Send your listing, details to Fan Club Ed.: Bob Kendall, P.O. Box 1566, Apple Valley, CA 92307.

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Passing Parade

By Kirk Crivello

Darla Hood, as the femme fatale of *Our Gang,* generated the affection of everyone with her big brown eyes, cherub cheeks and pronounced dimples.

Darla Hood

Darla Hood was a child star in every sense of the phrase, beginning her career in 1935 at three and continuing with *Our Gang* until she was 11. She was born in Leedey, Oklahoma, on November 4, 1931, the only child of the town's leading banker. Her mother started her on singing-dancing lessons as a tot. Teacher, Kathryn Duffy, took little Darla to New York, where Hal Roach's talent scout, Joe Rifkin, saw the precociously engaging child leading the Edison Hotel orchestra, just for fun. Her first film was *Our Gang Follies of 1936.* "I wasn't even aware that I was making movies; it was so much fun on those elaborate sets and the parties at Christmas with Santa, a big tree and presents for all the cast. Hal Roach was really good to us. I became part of the regulars—Mickey Gubitosi [Robert Blake] joined us later. He was one of my favorites—even-tempered and easygoing," she said in an interview shortly before she died. As a youngster, Darla also appeared in Laurel and Hardy's *Bohemian Girl, Neighborhood House* and *The Bat.* Her last for *Our Gang* was *Wedding Warries* (1942). Upon graduating from high school, she joined Ken Murray's Blackouts, first in Hollywood and then New York. At 21, she appeared with composer Jimmy McHugh in his nightclub act. Recent credits included dubbing for *Towering Inferno* and *Airport,* singing the Chicken of the Sea commercial and cartoon voices for Hanna Barbera. She was working on her memoirs about her days as a *Little Rascal,* entitled *That Old Gang of Mine,* when she died following a short illness in North Hollywood on June 13, 1979. She leaves her husband, Jose Granson, a music publisher and three children. ☆

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Gale Robbins won the plum second lead with **Fred Astaire** and **Oscar Levant** in MGM's *The Barkleys of Broadway* (1949), the film that reunited Astaire and Rogers.

Gale Robbins

Gale Robbins was the singing redhead who bounced her way through a series of important roles with a breezy manner. Born in Mitchell, Indiana, on May 7, 1922, a beauty contest launched her on her show business career. After winning a Miss Chicago of 1938 title, she soon started singing at Ernie Byfield's Pump Room and with several big bands when they visited the Midwest. In 1944, 20th Century-Fox offered Gale a contract. She debuted in Otto Preminger's *In the Meantime Darling,* saga of servicemen's wives living near their husbands' army camp. Gale's biggest showcasing opportunity came at MGM. She was Red Skelton's obnoxious nightclub singer girlfriend in *Three Little Words;* as Ginger Rogers' understudy in *The Barkleys of Broadway;* and as Fred Astaire's jilted bride, an Annie Oakley-type performer in *The Belle of New York.* During the next decade she was a guest star on several top TV variety shows. Shortly before her death, she had just completed a singing engagement with George Jessel at Las Vegas' Landmark Hotel. She died February 18, 1980, at Tarzana Medical Center. ☆

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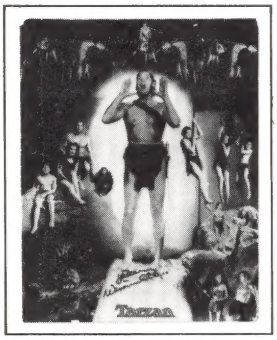

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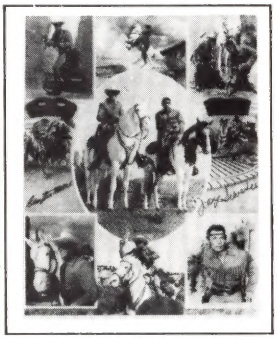

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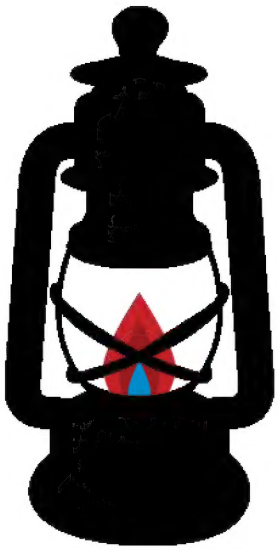

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